

THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Eleven.

CHICAGO, OCTOBER 1, 1917.

Seventy-five Cents a Year—Ten Cents a Copy.

HARRY F. VAN WART GOES TO JOIN M. P. MÖLLER

PLANT IS TO BE ENLARGED

Well-Known Expert to Devote Himself to Developing Concert Organs—Increase in Factory Capacity Planned.

Harry F. Van Wart has moved to Hagerstown, Md., and joined forces with M. P. Möller. He will devote himself primarily to the development of concert organs and their production in large numbers, but will also give attention to the improvement of the regular Möller work. A large addition to the Möller plant will be built and the most modern processes and automatic machinery applied, to



HARRY F. VAN WART.

off-set the rising cost of materials and shortage of skilled labor.

Mr. Van Wart brings to his new duties a ripe experience. Apprenticed in his teens to the Hook-Hastings factory, he soon joined the Hutchings business, where in the course of his twenty-year service he became mechanical expert and superintendent. Following this he was for four years associated with Ernest M. Skinner in a similar capacity, and for the last six years with the J. W. Steere & Son Company at Springfield, Mass. Few men have had an active part in the construction of so many large organs. Mr. Van Wart has a son serving with a Massachusetts regiment.

Plans for the acquisition of a New England plant for the new Möller product were considered and rejected on the recommendation of Mr. Van Wart, after he had made an exhaustive study of comparative conditions for manufacture in the two localities.

Expansion has become necessary because of the large number of orders received by Mr. Möller for church organs and recent developments in the secular field. Möller organs for theaters have taken a definite trend toward three-manual instruments with a complete duplex system, involving octave duplexing between manuals. Almost a score of instruments of this type alone are under construction in the plant at Hagerstown.

Miss Deal at New Post.

Miss Alice R. Deal, for many years organist of the Leavitt Street Congregational church, is now occupying the same position in the New First Congregational church, Union Park Chicago. Miss Deal is thus holding a post occupied by some of the most capable organists of the city for many years.

NEW ESTEY STUDIO OPENED

Visitors Hear New Residence Organ in Boston Headquarters.

The new Boston studio of the Estey Organ Company was informally opened Sept. 12 when friends of Charles R. Putnam, New England Estey representative, dropped in to see the beauty of the studio and to listen to the new Estey residence organ. The Estey Company, long established in the Walker Building, 120 Boylston Street, has doubled its floor space and an added feature is the enlarged studio. Comfortable divans and easy chairs are artistically arranged. The walls are draped in pongee silk with velvet trimmings. French windows along the sides intersperse the draperies.

During the day the organ was heard almost continuously, especially prepared Estey player rolls being used in the recital. Aside from the studio, Mr. Putnam has several enlarged business offices, sufficiently removed from the studio to assure privacy. A room also is devoted to the display and demonstration of reed organs.

On entering the reception room, an oil painting of Jacob Estey graces the wall. This pioneer organ builder, whose name is a household word throughout the music world, smiles benignly upon the present day visitor and bids him welcome to the latest achievement in the Estey art of organ construction.

INSURANCE FOR AUSTIN MEN

Company Provides a Policy for Everyone of Its Employees.

The Austin Organ Company has made an arrangement by which it has insured the life of everyone of its employees, without any expense to the men. A group insurance contract has been made with the Travelers' Insurance Company of Hartford providing protection for the men and their families.

Provision is made for a \$600 policy for each employee who has been with the company six months. For every additional three months \$100 is added to the face of the policy until a maximum of \$1,000 is reached.

This arrangement went into effect on Sept. 18 and the number of men benefited at the start was 100. More will be added as fast as they complete their six months' novitiate.

FRISCO RECITALS IN EVENING

Change in Time of Lemare's Sunday Performances Is Made.

Edwin H. Lemare's recital at the Exposition Auditorium in San Francisco Sept. 16 was the last he will give on Sunday afternoons for an indefinite period. Henceforth the weekly concerts on the city's great organ will be offered Sunday evenings. The change is of an experimental nature. The Auditorium committee of the board of supervisors received so many requests for the change that it was decided to try the new schedule in behalf of those who could not come in the afternoon. The program Sept. 16 was as follows: Toccata and Fugue in D minor, Bach; "Oh, That We Two Were Maying," Nevin; "The Storm" (repeated by request); Lemmens; "The Search" and "Gavotta a la Cour," Lemare; improvisation by the organist; triumphal march, "From Crag to Sea," Liszt.

JOHN DOANE VISITS COAST

His Recitals on Spreckels Organ at San Diego a Great Success.

John Doane, head of the organ department at the Northwestern University School of Music, has returned to his duties after a visit of five weeks on the Pacific coast. In San Diego, which is his mother's home, he gave four recitals on the Spreckels outdoor organ in the exposition grounds. After the first three, at which he had large and enthusiastic crowds, there was a demand that he give an extra Sunday concert. Then Julia Heinrich, formerly of the Metropolitan Opera Company, and Mr. Doane gave a joint recital at the organ pavilion, of which the San Diego Sun said:

"Among all the splendid musical events that have taken place at the famous outdoor organ in Balboa Park, a finer concert has never been



JOHN DOANE.

given than that of last night, when Julia Heinrich, soprano, and John Doane, organist and accompanist, presented a program. Each musician is an artist of the first magnitude, and the resultant performance will linger long in the memories of those present."

On the return trip Mr. Doane spent a weekend with Mrs. Carrie Jacobs Bond at her home in Hollywood and while there met Homer Grunn, a prominent Los Angeles pianist and composer, who played for him a composition of his, "Song of the Mesa." Its beauties so impressed Mr. Doane that he has arranged it for the organ and will feature it on all his programs this year. A day was spent in San Francisco as a guest of Mr. Lemare, his old friend and teacher.

Biggs Has Gone to France.

Richard Keys Biggs has sailed for France to serve in Naval Base Hospital Unit No. 1. This unit is the first base hospital of the navy to render service for the United States. Mr. Biggs gives up his many engagements, as well as his position as organist and choirmaster of St. Luke's church, Brooklyn, to "do his bit." C. R. Barnes of Kansas City, a pupil of Mr. Biggs, also sailed for immediate service in France.

GALA DAYS OF MUSIC AT PORTLAND, OREGON

CITY ORGAN IS DEDICATED

Throngs Come Out to Hear Leading Organists of the City and William E. Zeuch—Ovation to Ernest M. Skinner.

Portland, Oregon, the latest addition to the cities which have municipal organs, dedicated its new instrument with a revel of organ music worthy of the organ and of the occasion. This adds the far northwest to the sections which have realized the benefit from music in the form made possible by a large organ.

The organ, built by the Ernest M. Skinner Company, has aroused the delight of the people of the city and this was well-proved by the ovation given to Mr. Skinner on the occasion of the opening recital. The dedication was in the hands of the leading organists of Portland and the city made it known that it had the talent at hand to make the best use of the instrument. The only visiting performer was William E. Zeuch, the former Chicago concert organist, now vice president of the Skinner Company, who gave such a fine recital that there was a unanimous demand for another, to which Mr. Zeuch yielded.

Sept. 6, when the first recital on the organ was given, there were 1,650 persons in the city auditorium. There were three organists—William Robinson Boone, of the First Church of Christ, Scientist; Edgar E. Coursen, of the First Presbyterian church, and Lucien E. Becker, of Trinity Episcopal church—who played programs chosen and arranged so that the manifold resources and qualities of the organ were tested fully. All three organists were cordially received and applauded.

Mr. Boone's program began with a rousing rendition of the "Star-Spangled Banner," and then he played, with fine effect, a Fantasie-Overture by Herbert A. Fricker, the English organist now resident in Toronto. Ont. A Whiting selection was noted for its excellent pedal work, while the delicacy of "Ronde d'Amour," by Westerhout, charmed all. It had to be repeated. The familiar "Marche Militaire," by Schubert, known widely as a piano piece, lived again in grander sphere. Mr. Boone's extra number was a study-idyll by Lemare.

Mr. Coursen's program was a quiet, satisfying one, in its four numbers. The "Prayer and Cradle Song," by Guilman, was exquisitely played, while the dignity and depth of Mendelssohn's "War March," from "Athalia," impressed all. Johnston's "Evensong" was delicious.

Mr. Becker presented a spectacular program. He began with his soul-stirring fantasia on American airs, and when he played "Dixie" and "Columbia, the Gem of the Ocean," there was hearty applause. The overture to "William Tell" and "Marche Funebre" were magnificent. The Scotch piece was a welcome bit of quiet color, while the "Grand March" from "Tannhäuser" was a grand, fitting finale.

Mayor George L. Baker, in officially opening the completed structure, said that Portland now has an auditorium with acoustic qualities that are not excelled in any other building in the United States, with the exception of Salt Lake City. He promised that the city would have the best musicians of the land and that Portland would become famous as having a perfect auditorium. In closing he introduced Ernest M. Skinner, who went to Portland from Boston, to supervise the installation.

"Portland is as well equipped for municipal music as any city in the

NEW OFFICE OF
THE DIAPASON
— at —
1507 NEW KIMBALL BUILDING
306 South Wabash Avenue
(Wabash Avenue and Jackson Boulevard)

You are invited to call.

Send all mail to the new address.

Union now," said Mr. Skinner in his brief talk.

Succeeding programs were as follows:

FRIDAY EVENING.

Gladys Morgan Farmer, organist First Methodist church — "Marche Funebre et Chant Seraphique," Guilman; "Chant du Bonheur," Lemare; "In Springtime," Kinder.

Frederick W. Goodrich, organist St. Mary's Catholic church—Tone poem, "Finlandia," Sibelius; "Wiegenlied," Herbert Botting; Intermezzo, from Suite in G minor, op. 29, Everett E. Truette; "In Twilight," J. Frank Fry-singer; "Schiller March," Meyerbeer.

Francis Richter, A. A. G. O., the blind organist—First movement from Symphony in E flat, Francis Richter; Polonaise in E flat, Chopin-Richter; Overture to "Tannhäuser," Wagner.

SATURDAY EVENING.

William E. Zeuch, Boston, Mass.—"Fantastic," Berens; "Sister Monica," Couperin; "In Summer," Stebbins; Three minuets, Boccherini, Beethoven and Seeboeck; Evening Song, Bossi; Toccata, Gigout; Meditation, Sturges; Allegretto, Wolstenholme; Cradle Song, Dickinson; "Ride of the Valkyries," Wagner.

SUNDAY AFTERNOON.

William E. Zeuch — "Torchlight March," Guilman; "Secret of Love," Klein; "O the Lifting Springtime," Stebbins; Canon, Schumann; Largo and finale from "New World Symphony," Dvorak; "Meditation," d'Ery; Scherzo, Vienne; "Kammenoi-Ostrow," Rubinstein; Finale, Vienne.

Sept. 11 Mr. Zeuch gave this program: First movement, First Sonata, Guilman; Nocturne, "Midsummer Night's Dream," Mendelssohn; Three minuets, by request, Boccherini, Beethoven, Seeboeck; "Meditation," by request, Sturges; march, "Pomp and Circumstance," Elgar; "Chant d'Amour," Gillette; Scherzo, Gigout; "Autumn Song," Faulkes; "En Bateau," Debussy; Toccata, by request, Gigout; "Kammenoi-Ostrow," by request, Rubinstein; "Fanfare d'Orgue," Shelley.

OPENS SPRINGFIELD SERIES

Courboin Gives First Two Fall Recitals on Municipal Organ.

Charles M. Courboin, organist of the First Baptist church of Syracuse and municipal organist of Springfield, Mass., began his series of recitals for the fall and winter season in Springfield with one on Sept. 5. His second recital was given on Sept. 19. Both were largely attended.

On Sept. 13 Mr. Courboin was heard in the Methodist Episcopal church at Malone, N. Y., before an audience which packed the auditorium. On Sept. 24 he took part in the brilliant recital given by Mme. Amelita Galli-Curci in the auditorium of the First Baptist church of Syracuse, playing the Sonata Cromatica of P. A. Yon as a prelude to the program. On the following evening he gave the dedicatory recital on the organ in Plymouth Congregational church of Worcester, Mass. Mr. Courboin plans a short western trip the week of Dec. 3 and will be heard in Cleveland and Grand Rapids during that week.

Farnam Plays in Calgary.

W. Lynnwood Farnam, the well-known Boston organist, has returned from a trip to western Canada, an incident of which was a very successful recital in Knox church at Calgary, Alberta, May 20. A collection for the Red Cross was taken and \$166 was contributed. Mr. Farnam gave, entirely from memory, a program which included the following compositions: Marche Pontificale (First Symphony), Intermezzo (First Symphony), Scherzo (Fourth Symphony) and Allegro Vivace (Fifth Symphony), Widor; Evening Song, Bairstow; "Ave Maria," Henselt; Allegretto in A, Merkel; Toccata on "O Filii" (A minor), Farnam; Chaconne Op. 73 (B flat minor), (Introduction; Thirty-five variations on a ground bass; Epilogue), Karg-Elert.

Joseph J. Carruthers, previously on the W. W. Kimball Company's staff, is now with the Wangerin-Weickhardt Company at their Milwaukee factory. Mr. Carruthers has moved from his Austin home to Bay View, Milwaukee.

ORGANS FOR THEATER CHAIN

Hillgreen, Lane & Co. to Install Three Other Instruments Opened.

During December Hillgreen, Lane & Co. will install three organs in the chain of theaters owned by Charles H. Miles, whose headquarters are at Cleveland. These instruments go into the Orpheum theater, Detroit, Mich., the New Grand and the Miles theaters of Cleveland.

A recital on the new Hillgreen, Lane & Co. organ in the Presbyterian church of South Charleston, Ohio, was given Friday evening, Sept. 21, by Dr. Charles A. Austin, pastor of the College Hill Presbyterian church, Cincinnati.

Sidney Hamilton of Cleveland gave the initial recital Sept. 25 on the Hillgreen-Lane organ just completed in the Utopia theater, Painesville, Ohio, and Dr. Dingley Brown, formerly of Youngstown, Ohio, opened recently the large electric instrument installed

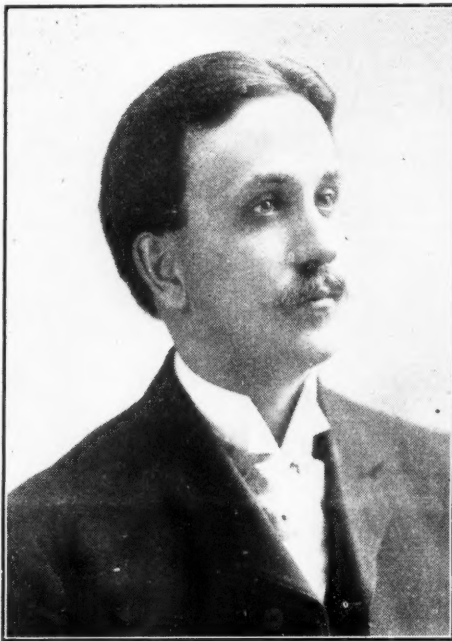
DR. CHARLES E. ALLUM OF CHICAGO IS DEAD

CHOIR TRAINER IS MOURNED.

Organist and Director Lived in Wheaton the Last Six Years— Came to United States in 1901 After Honors Abroad.

Dr. Charles E. Allum, well-known organist and director of choirs, who was especially famous for his oratorio work and as a trainer of boy singers, died Aug. 19 at his home in Wheaton, Ill., a suburb of Chicago. Dr. Allum was taken ill with an attack of heart disease while on his vacation in the Snow Islands, near Mackinac Island, Mich., and passed away two days after returning home for medical care.

The funeral was held at the family home and was conducted by Dr. Har-



WESLEY RAY BURROUGHS.

Wesley Ray Burroughs, whose excellent columns for the moving-picture organist are a regular feature of The Diapason, is a graduate and post-graduate of the Guilman Organ School, New York City. He held church positions in South Orange, N. J., and Ogdensburg, N. Y., and, previous to moving to Rochester in 1914 to accept a position in the Gordon theater in that city, he was with the Delaware Avenue Baptist church of Buffalo, as organist and choirmaster.

Here he started monthly musical services, giving one cantata a month. He has also played extensively in the concert field, gave recitals on the Pan-American exposition organ in Buffalo, and has been heard at the Chautauqua Assembly, besides opening new organs in western New York, Ohio and Pennsylvania. At present he is organist of the Regent Theater, Rochester, N. Y.

by this firm in the Rialto theater, Lincoln, Neb.

John J. McClellan, organist of the Salt Lake Mormon Temple, is to give the opening recital Oct. 8 on the organ built by Hillgreen, Lane & Co. in the First M. E. church of Idaho Falls, Idaho.

The firm reports a large amount of work booked for the fall and winter and is compelled to refuse some desirable contracts in which early deliveries are demanded.

Erecting Kimball Hall Organ.

A three-manual organ of thirty speaking stops is being erected by the W. W. Kimball Company in Kimball Hall, situated in its new sixteen-story building in Chicago. The organ will be used for recital purposes in the hall, which seats 500 persons, and at the same time will serve as a demonstration instrument for the Kimball organ department. As soon as the installation has been completed there will be an elaborate opening program, in which several of the leading organists of Chicago are to take part.

Max Schuelke of Milwaukee has completed an organ in Salem Lutheran church at Albert Lea, Minn., and it was opened with a program by Rosetta Olson Wollan of Luther Academy on Sept. 16.

low V. Holt, of the Gary Memorial church, whose choir Dr. Allum had conducted during the six years he made his home in Wheaton. The coffin rested upon the porch covered and surrounded by a wealth of beautiful flowers. Upon it were the doctor's robe and cap received at the time of the conferring of his doctor's degree by Dublin University. Arthur C. Kraft, one of his old students, sang selections from "The Messiah," accompanied by Miss Greta Allum on the piano.

Charles Edward Allum was born June 27, 1852, at Great Marlow, Buckinghamshire, England. It was not long before he showed the musical bent of his nature, and under the instructions of Mr. Yates, organist of the historic church of Bispham Abbey, he made such progress that he was able to play the organ at the age of 7 years. Later he became professional pupil and assistant to the late W. W. Ringrose, Mus. Bac., who then directed one of the largest and most efficient choirs in the English Midlands. Under Mr. Ringrose Mr. Allum took full advantage of two large organs within reach.

In 1876 Mr. Allum married Miss Thomas Ina Maxwell. At the age of 22 he left the south

FOR SALE—USED TWO-MAN-ual Odell organ, twenty-one stops, seven couplers, tubular action, tilting tablets, adjustable combinations, crescendo pedal and all modern accessories. Price and further particulars on request. Also four new Westinghouse Motor Generators of 14 volts, 7.5 amps. capacity, operating on A. C., 110 volts, 1 phase, 60 cycle current; also 60 gross new flat head bright wood screws, 3 1/2 in., No. 16. J. H. & C. S. ODELL & CO., 407-409 West 42d street, New York City.

FOR SALE—A THREE-MAN-ual pipe organ built by C. S. Haskell, Philadelphia. Great organ, thirteen stops; swell organ, thirteen stops; choir organ, seven stops, and pedal organ, seven stops. In excellent condition. For further description and particulars address: Owen J. W. Burness, 5905 Greene Street, Germantown, Philadelphia, Pa.

WANTED — A GOOD ACTION man. A young man, with some experience on electric action, ambitious to make good, preferred. Address H. C., care of The Diapason.

ORGAN SALESMAN OF WIDE experience desires position. Unusual sales record. References unquestioned. Address L. S., care of The Diapason.

WE WILL SACRIFICE SEEBURG Photo-Player, almost new, including \$150 worth of music rolls, for \$475 cash. PITTS PIPE ORGAN COMPANY, 1218 Farnam street, Omaha, Neb.

WANTED — A GOOD ALL-round metal pipe maker. Steady employment for suitable man. Address C. M., care The Diapason.

POSITION WANTED — BY A first-class pipe maker, all-around man on metal and zinc flue work; also reeds. Capable of taking charge. References if required. Address G. B., care of The Diapason.

PIPE ORGAN SALESMAN, A producer, knows the business from A to Z. Wants engagement with a live house. Address TX, care of The Diapason.

of England, and went to Stirling, Scotland, as organist and choirmaster of Holy Trinity Episcopal church.

Dr. Allum came to America in 1901 with the hope of providing a better future for his children. Loss of investments in South Africa because of the war there forced this change. Arriving here he soon became a citizen of the United States.

Mrs. Allum, two daughters, Greta and Annette, and two sons, James and George, with their families, are left to mourn.

DELAMARTER IS APPOINTED

Placed on Organ Faculty of the Chicago Musical College.

In the department of organ the Chicago Musical College has enrolled Eric DeLamarter, whose accomplishments have been demonstrated in his work at the Fourth Presbyterian church. Mr. DeLamarter is well known as a conductor and composer, in the former capacity having directed the Musical Art Society and in the latter having been represented by important works at the concerts of the Chicago Symphony Orchestra.

For Sale

Three two-manual and one one-manual pipe organ, good condition, imposing designs, available immediately. Bargain prices. Write for description.

ESTEY ORGAN COMPANY,
17th and Walnut Streets,
PHILADELPHIA

JOSEPH BONNET OPENS A NEW SEASON IN U. S. VISITS WILLIAMS COLLEGE

Series of Six Historical Organ Recitals to Be Given in New York City and Probably Repeated in Other Cities.

Joseph Bonnet, who passed the summer in the mountains, opened his second American tour Friday, Sept. 21, when he gave a brilliant recital on the Skinner organ in Grace Hall at Williams College. Mr. Bonnet was accorded an ovation and his marvelous work at the organ was received with enthusiasm by the large audience, which in addition to the student body included many prominent persons who are spending the autumn in the Berkshires.

The coming season promises to be one of great activity for this gifted organist. In New York City he will open with a series of six historical recitals dating from the primitive masters, and forerunners of Bach, continuing through Bach and the Romantic school up to the present day, which includes an important work by a prominent American composer. The significance of this series can hardly be estimated, as it will be of the largest possible value to the profession. The completeness of the programs and choice of composers undoubtedly will evoke the same enthusiasm as when played in Paris shortly before the war.

The series will be repeated in several of the large musical centers in this country during the season. A large number of the pieces to be played have been compiled and edited by Mr. Bonnet during the summer months. These will be published with analytical and biographical notes in the late autumn. Mr. Bonnet has prepared also several new programs with interesting novelties for the tournee, for which the bookings are already large.

ORGAN PIPES WANDER AFAR

Capture of Negro and Finding of Booty Solve Savannah Mystery.

It takes apparently more than sixty-one keys per keyboard to make an organ play at Savannah, Ga. This strange information was gained by the Independent Presbyterian church of that city when it was discovered one day that about three notes on the great 8-foot diapason and two on the 16-foot open, as well as three or four on the trumpet and a few miscellaneous pipes would not sound. The organist's inquisitiveness drove him inside to find the trouble. The offending pipes could not be found. About two weeks later a second installment of pipes when sought were beyond the reach of reprimand and punishment.

The church authorities concluded that the misbehavior of the organ could not be attributed solely to the organist and city detectives were asked to conduct a series of nocturnal studies. After a week of experiment on the part of the sleuths the organist returned to the church for his Saturday practice, whereupon he discovered a wholesale mutiny among the pipes. There were now fourteen keys of the 8-foot diapason, thirteen of the 16-foot open, about the same number of the trumpet and at least a dozen odd pipes throughout the mixture, octave and fifteenth that answered the organist's pleas for service with only an anemic and disheartening p-f-f-f, while the quintadena was found to be doing the unprecedented stunt of transposing itself a queer interval somewhere between a major seventh and a perfect octave above normal pitch. About the time this discovery was made a call was received summoning the organist to the police barracks to view the remains of some of his erstwhile musical friends who had found their way thither via the junk-shop. The organist's friends of tin and lead had been painfully mutilated and rendered unconscious at the hands of a twelve-year-old colored urchin of the neighborhood.

HERBERT E. HYDE IN CHARGE

Organist Made Superintendent of Civic Music Association.

Herbert E. Hyde has been appointed superintendent of the Civic Music Association of Chicago to succeed Miss Frances Brundage, who has accepted the position of secretary of the national committee on army and navy camp music. Mr. Hyde is conductor of the Musical Art Society of Chicago and organist and choirmaster of St. Peter's Episcopal church.

The Civic Music Association wishes to announce that its plans for the season include the continuing of all of its established choral organizations in the various parts of the city and the Sunday afternoon concerts in the field houses and public schools. The association has held "sings" for the Jackies every Tuesday evening at the United States naval training station



HERBERT E. HYDE.

at Great Lakes, under the direction of Herbert Gould, which work will be continued through the winter. The association will co-operate with the national committee on army and navy camp music in bringing music to Rockford, Fort Sheridan and the Great Lakes. A standardized army song-book will be issued by the committee to unify the singing all over the country.

Post for Claude E. Fichthorn.

Claude E. Fichthorn, dean of the school of music of Missouri Valley College, Marshall, Mo., has succeeded Hans C. Feil as organist and choirmaster of the Westport Avenue Presbyterian church, Kansas City. Mr. Fichthorn is a Pennsylvanian, gaining his first musical experience as choirboy and assistant organist at Reading Cathedral twenty years ago. Church and college positions claimed most of his time thereafter, but he found time for composition and concert work both in organ and piano. He has specialized in voice and choral directing.

Will C. Macfarlane

Municipal Organist,
Portland, Maine

SAYS:

Nevin's new Suite Sketches of the City

is a most interesting and noteworthy composition for the organ, as assured a success as

The Tragedy of a Tin Soldier Will O' The Wisp

By GORDON B. NEVIN

CLAYTON F. SUMMY CO.
PUBLISHERS
64 East Van Buren Street, CHICAGO

Russian Church Music with English Words

Edited by
N. LINDSAY NORDEN
in



We offer to send the entire series on approval to interested Choirmasters or Conductors of Choral organizations.

Address the publishers

J. FISCHER & BRO., New York
Bible House (Astor Place)

HARMONY by Mail

The IDEAL Subject for
Correspondence Lessons

Detailed Explanations
Model Workings

EDWARD HARDY, L.R.A.M., A.R.C.O.
1832 N. 18th St. PHILADELPHIA, PA.

RALPH H. BRIGHAM

Concert and Theatre Organist

At Strand Theatre, New York's best, from 12 to 2:15 and 5 to 7:30 daily, playing one of the large Austin organs. Mr. Brigham is a graduate of the New England Conservatory of Music, Boston. Member of A. G. O. and N. A. O.

Personal address
300 W. 49th Street New York City

NOW READY

The Modern Organ

By ERNEST M. SKINNER

This is a book for which there has long been need.

Every organ student needs, as a part of his training, a knowledge of the mechanism of the instrument. The mature organist needs the book for an exposition of the latest development of organ building; likewise to aid him at that fortunate time when he is asked to tell his music committee just what sort of a new instrument he wishes them to build for him. And the music committee itself, charged with the spending of so many thousands for a new organ, can with great profit to themselves derive suggestions from its pages. For the qualifications of, authorship, Mr. Skinner has the happy combination of practical experience and a clear, graphic style. The book is copiously illustrated with cuts, photographs, drawings, and specifications.

Price \$1.25 net.

How to Write Music

By C. A. HARRIS

Edited by Mallinson Randall.

This is a book that teaches how to write down music—to express musical ideas in correct and clear musical orthography.

It will give your manuscript the advantage of much good will on the part of the reader or musical editor, and lighten the labors of the printer and proof reader.

A book needed by all music students, and nearly all composers.

Price 50c net.

THE H. W. GRAY CO.

2 W. 45th St., NEW YORK, N. Y.

Sole Agents for NOVELLO & CO., LTD.

The Zephyr Electric Organ Blower

IS KNOWN ALL OVER THIS LAND

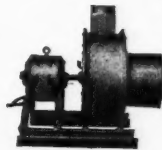
Churches have found that it is economy to use the Zephyr.

Its quiet running makes it prominent.

It is made entirely out of metal, and is not affected by heat, cold or dampness.

SEND FOR BOOK

The Zephyr Electric Organ Blower Co.
ORRVILLE, OHIO



Chicago Office, 610 Bush Temple of Music.
Brooklyn, N. Y., 773 Putnam Ave.
Waltham, Mass., 61 Wellington St.
Omaha, Neb., 312 Bee Building.
Pittsburgh, Pa., 7034 Kedron St.
New Ulm, Minn., Vogelpohl & Sons.

Patriotic Sacred and Secular Octavo

"Bless Our Land" (S. A. T. B.), Cherubini.... .10

"Our Slogan, U. S. A." (S. A. T. B.) (Marching Song), J. Lewis Browne..... .10

"Anthem of the Free" (Unison or mixed chorus), Walter Keller..... .06

Also a rousing new song for solo voice—

"Up! Up! America!" by Herbert Gould... .50

Published by

THE GILBERT MUSIC CO.

3924 Irving Park Boulevard

CHICAGO

Some Recital Programs

Edwin Arthur Kraft, Cleveland.—Dr. Kraft's latest recital program at Trinity cathedral is exceedingly tasteful in form and a patriotic touch is given by the American flag on the front page. In playing in honor of the nineteenth annual convention of the American Hospital Association, Sept. 11, Mr. Kraft's selections were: March from "Tannhäuser," Richard Wagner; Magic Harp, J. A. Meale; "Liebestraum," Franz Liszt; Fountain Revery, P. E. Fletcher; "Within a Chinese Garden," R. Spaulding Stoughton; Minuet from "L'Arlesienne," Suite, Bizet; "Marche Russe," Schminke; Caprice, "The Brook," Dethier; "In Springtime," Kinder; Overture to "Tannhäuser," Wagner.

Dr. H. J. Stewart, San Diego, Cal.—In his recitals at Balboa Park Dr. Stewart has played as follows:

Aug. 30—Overture, "Prometheus," Beethoven; Prelude, Corvelli; Serenade, Chaminade; "Grand Choeur Dialogue," Gigout; Berceuse from "Jocelyn," Godard; Carillon, "L'Arlesienne," Bizet; Largo in G, Handel; Festive March, Blackmore. Sept. 1—Allegro Pomposo in D, Smart; Invocation in E, Capocci; Minuet in B minor, Calkin; Adagio in G, Diemel; "Flat Lax," Dialis; Extremization, introducing cathedral chimes; "To the Evening Star" ("Tannhäuser"), Wagner; Finale, Symphony in C minor, Beethoven. Sept. 7—Overture, "Il Seraglio," Mozart; The Song of Songs, Mova-Selars; Gavotte in C minor, Old French; "Stabat Mater," Marty; "Jubilant Amen," Kinder; "A Cloister Scene," Mason; Bourrée in G, Muelemister; Finale, Gounod.

Eric De Lanarter, Chicago.—Mr. De Lanarter's latest Thursday afternoon program at the Fourth Presbyterian church, given Sept. 27, included the following: Choeur prelude, "In These Is Joy and 'Sleepers, Wake!'" Bach; Fantasia on B-A-C-H, Liszt; Cantilene, Rousseau; Scherzetto, Eric De Lanarter; Melodie, Guilmant; Caprice de Concert, Archer; Choeur prelude, "Sleepers, Wake!" and "From Heaven," Hich; Karg-Elert; Finale, Symphony 3, Vienne.

Charles Learned, Watertown, N. Y.—Mr. Learned gave the twenty-first of his series of weekly recitals at Ashbury church Aug. 19, playing: Invocation in E flat, Guilmant; Offertory in B flat, Guilmant; Nocturne in G minor, Harker; Postlude in B flat, Faulkes; Hymn of the Nuns, "Lefebvre"; "An Elizabethan Idyl," Noble; Triumphant March, Costa.

Ray Hastings, Los Angeles, Cal.—The organist of the Temple Auditorium gave a recital Sept. 5 in Santa Clara church at Oxnard, Cal., at which his selections were: Creation Hymn, "The Heavens Resound," Beethoven; "O Star," Wagner; "Moment Musical," Schubert; Pastorale in F major, Bach; Largo from "Xerxes," Handel; Religious Meditation, "Immortality," Hastings; Grand Chorus, "Welcome," Hastings; Song Without Words, Bach; "Eloho," Tombelle; March Pontifical, Gounod.

Tracy Y. Cannon, Salt Lake City, Utah.—A special recital on the famous Mormon Tabernacle organ in honor of the officers and troops stationed at Fort Douglas was given under the direction of the first presidency of the Mormon church Aug. 31 by Mr. Cannon, who played: "Jubilate Deo," Silver; "Evensong," Johnston; "June," Tchaikowsky; Maestoso, MacDowell; An Old Melody, arranged by organist; Temple March, Vincent; "The Star Spangled Banner."

Professor James T. Quarles, Cornell University, Ithaca.—This series of recitals given during the summer session attracted large audiences and aroused much enthusiasm. The programs were as follows:

July 10, Sage Chapel—Prelude and Fugue in E flat, "St. Anne's," Bach; Sonata in D minor, Mendelssohn; "Noces d'Or," Leon Roques; "Lamentation," Guilmant; "Oh, the Lifting Springtime," Charles A. Stebbins; "Allegro Giubilante," Gottfried H. Balderlin.

July 15, Bailey Hall—Symphony 6, Widor; "Scene Orientale," E. R. Kroeger; Fantasia in F minor, Reginald Goss-Custard; "Angelus du Soir," Joseph Bonnet; "Liebestod," from "Tristan and Isolde," Wagner.

July 17, Sage Chapel—Introduction and Passacaglia, Max Reger; Andante from Fifth String Quintet, Mozart; Fantasia in E flat, Saint-Saens; "An Eastern Idyl," R. S. Stoughton; "Elizabeth's Prayer," from "Tannhäuser," Wagner; "Marcha

festiva," Enrico Bossi. July 22, Bailey Hall—Toccata in F, Bach; Caprice in B flat (request), Guilmant; Chorale in A minor, No. 3, Cesar Franck; Prelude to "Le Deluge," Saint-Saens; "Moment Musical," Schubert; "Procession Indienne," Kroeger. July 24, Sage Chapel—Fantasia in F minor, No. 2, Mozart; Ariel, Bonnet; "Moment Musical," Bonnet; Andante con Moto from Symphony in C, Schubert; Sonata No. 6, Rheinberger; Elevation, Rousseau; Sketches of the City, Gordon Balch Nevin.

July 29, Bailey Hall—Prelude and Fugue on B-A-C-H (request), Liszt; Meditation, Bubeck; Nocturne (MS.) E. R. Kroeger; Toccata from "Oedipe a Thebes," Le Froid de Mereux; "Benediction Nuptiale," Callaerts; "Grand Choeur Dialogue," Gigout. (With assistance of E. R. Kroeger, pianist).

July 31, Sage Chapel—Sonata in A minor, Borowski; Chorale Vorspiel, "Jesu, Meine Freude," Bach; "Musette en Rondeau," from "Les Indes Garantes," Rameau; Fantasia, Ravanello; Andante Canabile, from String Quartet, Tchaikowsky; Shepherd's Dance, from incidental music to "Henry VIII," German; Funeral March of a Marionette (request), Gounod.

Aug. 5, Bailey Hall—Symphony, Maguire; Berceuse, from "L'Oiseau de Feu," Stravinsky; "Marche Pittoresque," E. R. Kroeger; For Soprano, "He Shall Feed His Flock," from "Messiah," Handel; Ave Maria, Schubert (with assistance of Mrs. Helen A. Hunt, soprano, and Miss Lida J. Low, piano); "The Curfew" (request), Horsman; "Finlandia," Sibelius.

Aug. 12, Bailey Hall—Sonata in A, Mendelssohn; "The Angelus," Massenet; "Marche Funebre et Chant Seraphique" (request), Guilmant; Andante from Piano Trio, Piano and Organ, Arthur Foote (with the assistance of Miss Gertrude H. Nye, pianist); "Within a Chinese Garden," Stoughton; Largo (request), Handel; Finale from Symphony 1, Vienne.

Aug. 14, Sage Chapel—Sonata in G, Edward Elgar; Gavotta, Padre Martini; "Benediction Nuptiale," from "Messe de Marriage," Dubois; two duets for soprano and tenor, "Remembrance," Schumann; "Canto d'Amore," Rotoli, with assistance of Mr. and Mrs. Robert Bartholomew; Pastorale, from "Messiah," Handel; "Zarifa" (Moorish Tone-poem), "oloridge-Taylor; Largo, from Symphony "from the New World," Dvorak; March "The Foretell," from "Lenore," Symphony, Raff. All the numbers on this last program were played by request.

Miss Alice E. Harrison, Honolulu, Hawaii.—Miss Harrison, the talented organist of the Central Union church of Honolulu, has been giving recitals which have attracted attention in musical circles of Hawaii. Her most recent programs have been:

July 10—Prelude, Henry M. Dunham; Air for the G String, Bach; Largo, from the "New World," Symphony, Dvorak; Madrigal, Simonetti; Romanza and Intermezzo, Mabel Howard McDuffee; Scherzo, Hoffman; "The Sandman," John Carver Alden; "The Curfew," Edward J. Horsman; "Suite Joyeuse," Roland Diggie.

July 21—Organ Sonata No. 2, Mendelssohn; "Adoration et Vox Angelica," Dubois; "To the Evening Star," from "Tannhäuser," Wagner; Andante from "Symphony Pathetique," Tchaikowsky; Gavotte from "Mignon," Thomas; "To a Wild Rose," MacDowell; "Where Dusk Gathers Deep," Stebbins; "Oh, the Lifting Springtime," Stebbins; Spring Song, Hollins; Festal Postlude, Schminke.

Hans C. Fell, Kansas City, Mo.—Mr. Fell gave his fourth recital in the Independence Boulevard Christian church Sept. 9. His program was as follows: Festal March in C (new), Charles A. Weiss; Scherzo-Pastorale, Federlein; Scotch Fantasia on National Airs and Folk-Songs, Will C. Macfarlane; Oriental Sketch No. 3, Arthur Bird; "Marche Nocturne" (new), C. MacMaster; "Sketches of the City," Gordon Balch Nevin; Overture to "William Tell" (requested), Rossini.

Marshall S. Bidwell, A. A. G. O., Boston.—Mr. Bidwell gave a program Aug. 28 in the Congregational church of Great Barrington, Mass., on an organ which is perhaps the finest in that part of Massachusetts and at the time it was built the best in New England. It was constructed by H. L. Roosevelt in 1883, and has sixty speaking stops and about 4,500 pipes. Mr. Bidwell's offerings were the following:

"Grand Choeur," Guilmant; Allegretto, Lemmens; Scherzo (Second Symphony), Vienne; Concert Overture in C minor, Hollins; "Marche Funebre et Chant Seraphique," Guilmant; Theme in A major, Marshall S. Bidwell; "Priere," saint-Saens; Toccata in D, Kinder; "On Wings of Song" (Melody by Mendelssohn), Whiting; Minuet, Boccherini; Finale (First Sonata), Guilmant.

Ferdinand Dunkley, Seattle, Wash.—Mr. Dunkley gave the following program at the Congregational church of Santa Cruz, Cal., Aug. 16: Fugue in E flat ("St. Ann's"), Bach; Toccata in D, Ralph Kinder; Pilgrims' Chorus, Wagner; Nocturne, Borodin-Dunkley; Oriental Sketch, No. 3, Arthur Bird; Finale, Act. 2, "Madam Butterfly," Puccini; "Finlandia," Sibelius; "Triumeral," Hubay; Pastorale in A, Joseph Jongen; Finale in E flat, Healey Willan.

Bert E. Williams, A. A. G. O., Columbus, Ohio.—Mr. Williams, who is organist of the Masonic Temple, gave the following program at an invitation recital Sept. 5: Dorian Toccata and Fugue, Bach; "Home, Sweet Home," Buck; First Sonata (First Movement), Borowski; Music of the Mystic Shrine (scores used in the ceremonial sessions); "Caprice Espagnole," Bert E. Williams; "A Song of Melody," Bert E. Williams; Toccata from Fifth Symphony, Widor; Meditation, Sturges; "My Old Kentucky Home," Lord; "William Tell" Overture, Rossini.

Charles A. Sheldon, Jr., Atlanta, Ga.—At his Sunday recital in the Auditorium Army on Sept. 16 Mr. Sheldon gave this program: "The Bridal Train," Graham P. Moore; Nocturne Op. 9, No. 2, Chopin; Scherzo-Mosaic ("Dragonflies"), Harry Rowe Shelley; "A Cloister Scene," by Lucien E. Becker, F. A. G. O.; Bach; Concert Study, Pietro A. Yon; "Star-Spangled Banner."

Lucien E. Becker, Portland, Oregon.—The first of a series of Sunday recitals in the public auditorium by prominent organists of Portland was given Sept. 16 by Lucien E. Becker, F. A. G. O., organist of Trinity Episcopal church. An admission fee of 10 cents was charged. The first to come had the choice of seats. The program follows: Concert Overture, D major, William Faulkes; "A Favorite Melody," "Passepied" from "Le Roi S'Amuse," Leo Delibes; Sixth Symphony (first movement), Widor; "The Music Box," Anatole Liadow; Largo from "Xerxes," Handel; "Ritornello," L. E. Becker; Improvisation on a given

theme; "Marche Pittoresque," E. R. Kroeger.

James W. Hill, Haverhill, Mass.—In a recital Sept. 10 at the North Congregational church Mr. Hill played as follows: Introduction and Allegro, Op. 42, Guilmant; Fountain Revery, Fletcher; Toccata in E flat, Craxford; "Moonlight" and "Cathedral Pines" (Forest Suite), Brinkler; "Eventide," Martin; "Liebestod," ("Tristan and Isolde"), Wagner; Pilgrims' Chorus ("Tannhäuser"), Wagner; Prelude to "Parsifal," Wagner; Festival Music, "Die Meistersinger," Wagner.

Victor Vaughn Lytle, Erie, Pa.—The organist of the First Presbyterian church began his winter series of recitals with the following program on Sept. 23: Sonata 3 (first movement), Guilmant; Allegretto in E flat, Wolstenholme; Romanza in B flat, Wolstenholme; Berceuse in D, Lemare; Chansons d'Enfance; "Le-mare"; Fanfare in D, Lemmens; "Con Amore," Dethier; Sonata 1, Guilmant.

Corinne Dargan Brooks, Paris, Texas.—The following recital was given Sept. 8 at the Central Presbyterian church; Grand March and Chorus from "Henzl," Wagner; "At Twilight," Frysinger; "Morning," Halsey; "Songs My Mother Taught Me," Dvorak; Novette, Holloway; Song of the Rhine-Maidens, "Die Götterdämmerung," Wagner; Reverie, Loth; Allegretto, Wolstenholme; "Eurydice" (A fantasy), Chaffin; Toccata, Rene L. Becker.

Franklin Stead, Peoria, Ill.—In a recital at the Peoria Musical Presbyterian church he is the director, Mr. Stead on Sunday afternoon, Sept. 30, played these selections: Prelude and Fugue in A minor, Bach; "Harmonies du Soir," No. 1, Karg-Elert; Concert Overture in B minor, J. H. Rogers; "The Swan," Choeur d'Albion; Concert Caprice, Ralph Kinder; Romanza in D flat major, Jean Sibelius; Variations de Concert, Joseph Bonnet; Walthers Prize-Song (violin and organ), from "Die Meistersinger," Wagner; "Liebestod," from "Tristan and Isolde," Wagner; Toccata in F major (from the Fifth Organ Symphony), Widor.

Miss Connell Keefe, Oakland, Cal.—In an "hour of organ music" at the Church of the Advent, East Oakland, Sept. 11, Miss Keefe played: Pastoral Sonata, Rheinberger; Two Chorale Preludes, "Herzlich, that mich verlangen" and "Vom Himmel hoch da komm ich her," Bach; Concert Caprice, Kreisler; Meditation, Mailly; Romanza, Parker; March for a Church Festival, Best.

CHRISTMAS CANTATAS

THE NEW BORN KING by HUGH BLAIR Price 50 Cents

A new and augmented edition of an unusually interesting Church Cantata for Christmas-tide. Occupies about fifty minutes in performance. Solos for Soprano, Alto, Tenor and Bass.

THE HERALD OF PEACE by J. LAMONT GALBRAITH Price 50 Cents

Solos for Soprano, Alto, Tenor and Bass. Effective, but not difficult choruses.

NEW CHRISTMAS ANTHEMS

AMBROSE, PAUL
Sing, O Sing This Blessed Morn 12
BRIGGS, C. S.
There Came Three Kings. 12

MORN OF GLORY by FRED W. PEACE Price 50 Cents

Solos for Soprano, Alto, Tenor and Bass. The music throughout is melodious and the chorus writing fluent and effective.

THE STAR DIVINE by A. W. LANSING Price 50 Cents

Solos for Soprano, Alto, Tenor and Bass. Abounds in color and stirring effects.

LANG, MARGARET RUTHVEN
In Praesepe (In the Manger) 12

RISHER, ANNA PRISCILLA
Asleep in a Manger. 12

ORGAN MUSIC FOR FESTIVAL OCCASIONS

DUBOIS, THEO.—Hosannah (Chorus Magnus) 75
FAULKES, W.—Op. 128, No. 1. Festival March in D 65
Op. No. 128, No. 6. Finale in B flat 65
Op. 151, No. 1. Paraphrase on a Christmas Hymn 75
FOOTE, ARTHUR—Op. 29, No. 1. Festival March 40
HARRISON, JULIUS—Gloria in Excelsis 50
HOLLOWAY, F. W.—Allegro Pomposo 60
KING, OLIVER—Op. 120, No. 4. Wedding March 60
LANSING, A. W.—Festival March 65
RENAUD, ALBERT—Op. 123, No. 1. Grand Chorus in D 60
SELLARS, GATTY—Festival Overture 60
SPENCE, W. R.—Grand Chorus in D 60
STANE, BRUCE—Imperial March 60
TRUETTE, EVERETT E.—Op. 29, No. 3. Grand Chorus 75

The Arthur P. Schmidt Co.

Boston, 120 Boylston St.

New York, 8 West 40th St.

Electric Controlled Tubular Chimes GIVING ANY DEGREE OF TONE DESIRED

Tubular Chimes, Harp Effects, Orchestra Bells
Xylophones, Electric Bells, Etc. for Pipe Organs

R. H. Mayland's Son

54 Willoughby St.,
Established 1866

BROOKLYN, N. Y.
SEND FOR CATALOGUE

**RIEMENSCHNEIDER PLAYS
ORGAN AT BURLINGTON****HINNERS' WORK COMPLETED**

Opening Concert on Three-Manual in Iowa Church Arouses Enthusiasm—Bert E. Hood Presides Over Instrument.

Albert Riemenschneider of Berea-Wallace College, Berea, Ohio, gave the opening recital Sept. 18 on the three-manual organ built by the Hinners Organ Company for the large First Methodist church of Burlington, Iowa. Bert E. Hood, organist of the church, presided at the dedication of the instrument, which took place Sunday, Sept. 16. Mr. Hood writes to The Diapason that the instrument has proved a great success and that it is one of the best-balanced organs he has ever known.

Mr. Riemenschneider aroused so much enthusiasm with his performance that a return engagement is being discussed. The program he presented was as follows: Allegro (Sixth Symphony), Widor; Gavotte, Martini; "Song to the Evening Star," Wagner; Prelude, B minor, Bach; Scherzo (First Sonata), Rene L. Becker; "Chanson du Soir," Rene L. Becker; Toccata in D, Rene L. Becker; "Evening Bells and Cradle Song," Will C. Macfarlane; "Marche Funebre et Chant Seraphique," Guilmant; "The Chase," Fumagalli; "Will o' the Wisp," G. B. Nevin; "First Concert Study," Pietro Alessandro Yon.

The Burlington Hawk-Eye of the following morning said among other things:

"Riemenschneider has marvelous technique, of course. Few people appear in public now-a-days who are lacking in that. Technique may be said to be the first requisite. Some players seem to imagine that it is the ultimate of the art. Riemenschneider does not make his technique predom-

inant. It only helps him to show off an instrument of marvelous possibilities and to clothe in greater beauty the composition that he is playing. He has the feeling, the touch, the understanding, the wonderful quality that is not easily described, that intangible something that makes his playing different from others. He revels in the tones that please the ear and that delight and soothe the soul rather than in making a display of his skill and trying to impress his hearers by his mastery of the instrument and the ease with which he overcomes musical difficulties and obstacles that would embarrass some and would be the despair of others."

HEARD AT CHAUTAUQUA, N. Y.**Arthur Davis of St. Louis Gives Two Recitals on Massey Organ.**

Arthur Davis, organist and choir-master of Christ Church cathedral at St. Louis, gave two recitals in August on the large Massey memorial organ at Chautauqua, N. Y., and was received with great enthusiasm. The organ, an instrument of seventy-three speaking stops, was built by Warren, the Canadian builder, and is a four-manual with electric action. The amphitheater in which the instrument stands holds 8,000 people and the audiences at the Chautauqua recitals are always large. Mr. Davis' programs were as follows:

Aug. 14—Rhapsodie on Catalonian Airs, Gigout; Prayer, Harker; "Will o' the Wisp," Nevin; "Moonlight," Kinder; Epic Ode, Bellairs; Meditation from "Thais," Massenet; Bell Rondo, Morandi; "Quis est Homo," Rossini; Concert Variations on "The Star-Spangled Banner," Buck.

Aug. 16—Grand Choeur, Salome; "Dreams," Stoughton; Fantasia on "My Old Kentucky Home," Lord; Evening Chimes, Wheelton; Fanfare d'Orgue, Shelley; "The Trailing Arbutus," Arthur Davis; Intermezzo, "Les Sylphes," Arthur Davis; "Finlandia," Sibelius.

Builders of Church, Chapel and Concert Organs

Direct Tracker, Tracker Pneumatic or Tubular Pneumatic Actions

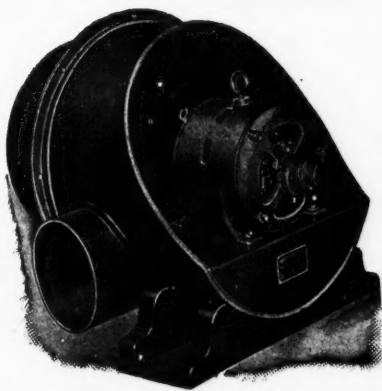
TREU PIPE ORGAN CO.

ORGANS REBUILT

Blair Ave. and Mullanphy St., ST. LOUIS, MO.

THE STEEL "ORGOBLO"

is in a class by itself in that it is the only metal-constructed, highly-efficient, silent, turbine organ blower on the market. Made by a concern of over twenty years' experience in the



organ-blowing specialty. Over 6,000 sold in the past nine years, operating instruments from the smallest reed organs to the largest, high-pressure pipe organs in the world.

The Organ Power Company

HARTFORD, CONN.

CHICAGO OFFICE: 613 Steinway Hall Bldg., In charge of Mr. JAMES TOPP

BOSTON:—Mr. A. C. Foster, 218 Tremont Street, Boston, Mass.

NEW YORK:—Mr. Geo. W. Westerfield, 244 Virginia Ave., Jersey City N. J.

Modernizing Old Organs Our Specialty

HASKELL A Name Symbolical of Merit

PIPE Work of the BEST material scaled and voiced for your building
ORGANS Not stock in any part, but designed and built to meet existing conditions

1520 Kater Street

PHILADELPHIA

Our Organs Are Our Best Salesmen

ESTABLISHED IN 1846

**ESTEY ORGAN
COMPANY**

PIPE ORGAN BUILDERS

Specifications, Plans, Drawings, Designs, etc., gladly furnished upon application

FACTORIES: BRATTLEBORO, VT.

Tindale Music Cabinets

Ideal way to keep music conveniently in order where it may be quickly found, also protecting it from damage. Timesavers for Organists and Choir Directors. Will hold sheet music, organ collections, or Octavo music.

Now used by Brooklyn Apollo Club, New York Public Library, and in many hundreds of schools, churches, studios and homes. 20 styles and sizes. Ask for Catalog No. 13.

TINDALE CABINET CO., 8 East 34th St., New York

**KINDER
ORGAN SCHOOL**

217 South Twentieth Street
PHILADELPHIA

Send for New Prospectus

RECITALS ARE A FEATURE

A. M. Richardson, R. G. Appel, A. T. Davison and H. E. Wry Heard.

With a registration of thirty, including church musicians and several clergy, the Summer School of Church Music met at Cambridge, Mass., for two weeks from June 23 to July 7. Courses were given on hymnology and organ music for the church service by Richard G. Appel, on plainsong by Canon Charles W. Douglas and on choir training and management by Dr. A. Madeley Richardson. The demonstration class with the boy choir attracted considerable attention, several public school music supervisors being in attendance.

There were organ recitals by Dr. Richardson and Mr. Appel in St. John's chapel, by Dr. A. T. Davison, Jr., of Harvard in Appleton chapel at Harvard University and by Henry E. Wry at the New Old South church. A visit was made to the Skinner organ factory in Dorchester. The interesting programs of the recitals are subjoined:

Richard G. Appel—June 22—Fantasie in C minor, Bach; Allegretto in A, Merkel; "Alleluia," Bach; "Zug zum Münster," Wagner; Evening Song, Baisstow; Prelude in D, West; Prelude on tune "Innocents," Parry; Postlude in B, Ropartz.

June 28—"Viel will ich dir geben," Bach; "Es ist ein Ros," Brahms; "Wenn wir in höchsten Nothen sein," Bach; Prelude on tune "St. Michael," West; Chorale, Jöngel.

July 5—"O Lamm Gottes," "Gott, heiligen Geist," and "In dulci jubilo," Bach; "Straf mich nicht," and "O Haupt voll Blut," Reger; Pastorale, Jöngel; Scherzo, Gigout.

Dr. A. Madeley Richardson—June 29—Sonata in D flat Op. 151, Rheinberger; Nocturne and Scherzino, Horatio Parker; July 5—Prelude and Fugue in E, Buxtehude; Festival Prelude, Romanza, Arietta and Rondo, Horatio Parker; "La Nuit," Karg-Elert.

Henry E. Wry—Pastorale, Recitativo et Corale, Karg-Elert; "In Summer," Stebbins; Improvisation, Karg-Elert; Tocata, de Merceus; Petite Pastorale; Symphony 5, Widor.

Dr. A. T. Davison—Prelude (First Symphony), Vierne; Berceuse, Vierne; Gavotte, Bach; Chorale, Prelude, "O Mensch, bewein," Bach; Pastorale, Franck; Chorale, Prelude, "Sleepers Wake," Karg-Elert; Reverie, Bonnet; Tocata, Boellmann.

Harrison M. Wild has returned to Chicago after six weeks at his summer home in the woods of northern Wisconsin. Mr. Wild has resumed his teaching at Kimball Hall in his new studio on the ninth floor.

Palmer Christian has returned from his summer vacation at Michigan and has resumed his work at the Kenwood Evangelical church and as a member of the faculty of the Cosmopolitan School of Music in Kimball Hall.

Mr. and Mrs. Frank Van Dusen have returned to Chicago from a vacation spent in the east, where they visited New York and Washington. Mr. Van Dusen has resumed teaching at the American Conservatory and his post as organist at the Eighth Church of Christ, Scientist. Mr. Van Dusen will give considerable time to recitals this season and has several booked for October and November in Illinois, Wisconsin, Nebraska and Texas.

The American Photo Player Company is installing a large orchestral pipe organ in the Theater St. Francis on Geary street, near Powell, San Francisco, which is undergoing extensive alterations preparatory to being reopened under new management. The instrument represents an expenditure of \$15,000.

The J. W. Steere & Son Company has been awarded the contract for a two-manual organ of seventeen stops for St. James' Episcopal church at Zanesville, Ohio. The instrument is to be completed by Thanksgiving Day. Mrs. W. D. Schultz is the donor of the organ.

St. John's Lutheran church at Mauch Chunk, Pa., has ordered an organ to cost \$1,000 from the W. W. Kimball Company of Chicago.

ESTEY ORGAN ON THE COAST

Two-Manual Installed in Oakland Church by Schoenstein Firm.

Following are the specifications of a new Estey two-manual organ, opened at the dedication service of the Pioneer Memorial Methodist church of Oakland, Cal., Sept. 2:

GREAT.
Open Diapason, 8 ft.
Violin Diapason, 8 ft.
Dolce, 8 ft.
Flute Harmonic, 4 ft.
SWELL.
Stopped Diapason, 8 ft.
Concert Flute, 8 ft.
Viol d'Orchestre, 8 ft.
Vox Celeste, 8 ft.
PEDAL.
Bourdon, 16 ft.
Lieblich Gedackt, 16 ft.

The organ was erected by Felix F. Schoenstein & Sons of San Francisco, and is of the latest type, with electric action. Charles F. Greenwood is the organist of the church.

Organists Are Married.

Miss Mildred Sylvester Thomas and Hodgman Harrington, both talented young musicians, were married at New Haven, Conn., Sept. 8. The bride was graduated this year from the Yale music school. She was the first woman graduate to be accorded the privilege of conducting the symphony orchestra at the annual concert in May. During the summer she has been organist of the Madison Avenue Presbyterian church in New York. Mr. Harrington is also a graduate of the Yale music school. He won the first prizes in the annual competition offered to students in organ playing and organ composition. During the last year he has been organist of Christ Episcopal church, Greenwich, Conn.

Large Choir at Richmond.

What is pronounced in Richmond musical circles to be the largest volunteer choir of which any church in the South can boast has been organized in Richmond. It is the new choir of the Church of the Holy Comforter. Manly B. Ramos is the organist and choirmaster. Mr. Ramos has been for many years a prominent figure in the musical world of the South and has been organist and director in several of the larger churches of Richmond.

J. H. Harvey Stevens of Rochester, N. Y., has gone to St. Cloud, Minn., to be choirmaster and organist at St. John's Episcopal church during the coming year. He is a graduate of the Royal Academy of Music, London, and holds certificates from several schools of music.

A two-manual built by the Hall Organ Company was dedicated in the Church of God at Lancaster, Pa., Sept. 16. Elmer M. Scheidt of St. Stephen's Lutheran church gave a recital at which he played: Largo, Handel; Berceuse No. 2, Krieger; Processional March, Guilman; "At Evening," Krieger; "The Swan," Saint-Saens; Allegro Fopposo in F, Holloway.

Orla D. Allen gave a recital Sept. 9 to open a \$2,000 organ built by Hillgreen, Lane & Co. for St. Ann's Episcopal church at Nashville, Tenn. Mr. Allen also erected the organ for the builders.

Emory L. Gallup played the organ numbers at a special musical service in St. Paul's Episcopal church, Chicago, Sunday afternoon, Sept. 23.

Gordon W. Campbell, the organist of Brownville, N. Y., has departed for the trenches by way of Wrightstown, N. J.

An orchestral organ built by the J. P. Seeburg Company of Chicago has been placed in the Regent Theater at Allentown, Pa.

Boy Voice Training

Special Course
for Organists
G. EDWARD STUBBS
121 West 91st St., New York City

The Congregation That Buys an Estey Pipe Organ Will Never Have Another Organ to Buy

SALES DEPARTMENT FOR THE MIDDLE WEST
FRED E. FREERS
5224 CALUMET AVE. CHICAGO, ILL.
TELEPHONE DREXEL 1439

NEW WORK BY THE M. T. N. A.

Committee on Organ and Choral Music Headed by Dean Lutkin.

Preparations for the next annual meeting of the Music Teachers' National Association have been going on steadily. The meeting is to be held at New Orleans Dec. 27 to 29, and the acceptance of the invitation to visit that city, the first trip of the association so far south, seems to be meeting with general approval.

President J. Lawrence Erb of the University of Illinois has in motion a number of plans for the greater efficiency of the M. T. N. A. One of these is the enlistment of the state music teachers' organizations for closer co-operation. Another is a new schedule for the annual meeting itself, and the first program announcement will show a considerable departure from the former order and arrangements.

A new committee is that on organ

and choral music, of which the chairman is Dean Peter Christian Lutkin of Northwestern University and the other members are George C. Gow of Vassar, Hamilton C. Macdougall of Wellesley and Charles N. Boyd of the Western Theological Seminary of Pittsburgh. The committee on American music, headed by Francis L. York of Detroit, is preparing a special session, which may take the form of a program of novelties.

A \$1,000 organ manufactured by the Hall Company and purchased with the money presented for this purpose by an unknown friend has been installed in the auditorium of the College of Saint Teresa, Winona, Minn.

A three-manual organ built by the Estey Organ Company will be installed in November in the Central Christian church of Anderson, Ind. It will have twenty-two speaking stops.

The new organ for the Piedmont church of Oakland, Cal., has arrived from the factory of the Austin Company and is being erected.

ORGAN MUSIC

(For Church and Concert Use.)

Kern, C. A., Prelude in G.....	.40
Schumacher, Martin H., Joyous Christmastide.....	.50
(Prelude or Postlude)	
Weiss, C. A., Three Organ Pieces:	
1. Festival Prelude.....	.75
2. Pastoral in G.....	.50
3. Postlude in F.....	.75
—, Suite for the Organ (Christmastide).....	1.50
I. Prelude (Adagio).....	
II. Holy Night (Chimes and Carillon).....	
III. The Christmas Tree (Variations).....	
IV. Finale (Chorale: From Heaven Above).....	
—, Festal March in C.....	.75
(Prelude or Postlude)	
Weiss, Carl J. S., Cantilena in E.....	.50

A discount of 50% on all our Sheet Music publications

CHOIR MUSIC

(a) Octavo Edition. (Anthems)

No. (For mixed voices, English and German text, with Organ accompaniment.)	
15. Breitenbach, H., Op. 260, Awake, Thou Spirit of the Loyal.....	.12
6. Doehring, C. S., Only Thee! (Violin Obligato).....	.20
2. Feil, Hans C., How Firm a Foundation.....	.12
4. —, The Lord's Prayer.....	.12
5. —, Sun of My Soul (Women's voices).....	.15
9. —, My Heart Rejoices (Christmas).....	.15
10. —, The One-Hundredth Psalm (Thanksgiving).....	.15
11. Freytag, K., Ages Ago (Christmas).....	.12
12. Rahn, Ernst, Two Memorial Songs.....	.05
(a) Good Night, (b) Now Lay We Calmly in the Grave.	
13. —, Two Memorial Songs (Men's voices).....	.05
1. Weiss, C. A., Praise Ye the Lord.....	.15
3. —, Let Israel Rejoice.....	.12
14. Weiss, Carl J. S., The Lord Is My Shepherd.....	.12

(b) Short Cantatas for Festival Services

A Song of Triumph! (No. 1)	Praise and Thanksgiving (No. 2)
A short Cantata for Pentecost or other Festival Services by	A short Cantata for Church Dedication and Reformation Festival Services by
H. BREITENBACH, Op. 261	B. von RAGUE
(Soli, Quartet, Choruses and Organ)	(Soli and Choruses for women's, men's and mixed voices with organ accompaniment.)
Price 30 Cents	Price 30 Cents

A discount of 25% on all orders of 6 copies or more of the same number of Octavo Edition and Cantatas

SHEET MUSIC (Secular)

Weiss, C. A., Two Songs (German and English, Piano acc.)	
No. 1. The Only Star (R. A. John).....	.50
No. 2. To a Friend at New Year's (R. A. John).....	.60

WEISS-FEIL MUSIC PUBLISHING CO.

1601 Cullom Avenue Chicago, Ill. 3010 East 6th Street Kansas City, Mo.

JOHN DOANE

RECITALS

MANAGEMENT: Mrs. Herman Lewis, 402 Madison Avenue, New York City
PERSONAL ADDRESS: 1812 Sherman Avenue, Evanston, Illinois

CLARENCE EDDY
CONCERT ORGANIST

New Address—2021 California Street, San Francisco, California

A. B. Felgemaker Erie Organ Co.

ESTABLISHED 1865 INCORPORATED 1905

ERIE, PENNSYLVANIA

Builders of Electro-Pneumatic Pipe Organs Exclusively

Correspondence Invited.

ORGANIST—Head of Organ Department, Northwestern University School of Music, Evanston, Ill.

ORGAN AT CLEVELAND WILL BE AUSTIN WORK

ORDER FOR THREE-MANUAL

Fourth Church of Christ, Scientist,
Makes Contract Involving \$13,000
—Elisha Fowler's Territory
to Include Ohio.

The Austin Company, represented by Elisha Fowler, who now has charge of its Ohio territory as well as of New England and New York state, has just obtained the contract for a three-manual instrument to cost \$13,000 for the Fourth Church of Christ, Scientist, at Cleveland. The specifications of this organ are to be as follows:

GREAT ORGAN.

Major Diapason, 16 ft.
Principal Diapason, 8 ft.
Small Diapason, 8 ft.
Flauto Major (Pedal ext.), 8 ft.
Doppel Flöte, 8 ft.
Violoncello, 8 ft.
Genshorn, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Harmonic Tuba, 8 ft.
Chimes, 20 notes.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Rohr Flöte, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Vox Seraphique, 8 ft.
Echo Salicional, 8 ft.
Viola, 4 ft.
Flauto Traverso, 4 ft.
Flageolet, 2 ft.
Contra Posaune, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana (Special chest and tremolo), 8 ft.
Tremulant.

CHOIR ORGAN.

Contra Viole, 16 ft.
Geigen Principal, 8 ft.
Dulciana, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Quintadena, 8 ft.
Flute d'Amour, 4 ft.
Piccolo, 2 ft.
Clarinete, 8 ft.
Celestial Harp, 54 notes.
Tremulant.

PEDAL ORGAN (Augmented).

Resultant Bass, 32 ft.
Open Diapason, 16 ft.
Violone (from Great), 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt (from Swell), 16 ft.
Contra Viole (from Choir), 16 ft.
Gross Flöte, 8 ft.
Flauto Dolce, 8 ft.
Tuba (Great Tuba ext.), 16 ft.

SALT LAKE CITY OFFERINGS

Programs Given Daily for a Week at
the Mormon Tabernacle.

Examples of the daily programs at the Salt Lake City Tabernacle may be found in the following offerings for the week of Sept. 10:

Monday, Sept. 10.—Assistant Organist Tracy Y. Cannon at the organ: "The Lost Chord," Sullivan; Boreuse, Spinney; Favorite Mormon hymn, "O My Father," arranged by organist; Spring Song, Hollins; An Old Melody, arranged by organist; "Grand Choeur," Rogers.

Tuesday, Sept. 11.—Organist J. J. McClellan at the organ: Fantasia in G major, Bach; "Chant Nuptiale," Dubois; Hymn of the Nuns, Wely; An Old Melody, arranged by organist; Mormon hymn, "O My Father," arranged by organist; Some Gems from "Mignon," Thomas (arranged for organ by McClellan); "America."

Wednesday, Sept. 12.—Assistant Organist Edward P. Kimball; Moderato Maestoso (First Suite), Borowski; Offertory and Prayer, St. Claire; Melody in F, Rubinstein; Mormon hymn, "O My Father," arranged by organist; An Old Melody, arranged by organist; "Marche Pontificale," Gounod.

Thursday, Sept. 13.—Assistant Organist Tracy Y. Cannon; Offertoire in F major, Wely; Adagio in B flat, Volckmar; Mormon hymn, "O My Father," arranged by organist; Cantilene, Stebbins; An Old Melody, arranged by organist; Sonata in D minor (First Movement), Guilmant.

Friday, Sept. 14.—Assistant Organist Edward P. Kimball; Prelude in D major, Bach; Elegy, Massenet; Pastorale, Faulkes; Mormon hymn, "O My Father," arranged by organist; An Old Melody, arranged by organist; "Chant Triomphale," Grey.

Saturday, Sept. 15.—Organist J. J. McClellan; "Suite Gothique," Boellmann; Gavotte from "Mignon," Thomas; An Old Melody, arranged by organist; Mormon hymn, "O My Father," arranged by organist; "Tannhäuser" March, Wagner; "The Star Spangled Banner."

WILL PUBLISH RARE WORKS

Historical Organ Collection from 1410 to 1911 by Dr. Carl.

William C. Carl has returned to New York with a portfolio full of novelties and new works ready for the season. During the summer holiday he has been preparing his repertoire for the winter and editing a

large number of pieces for organ. Foremost in this regard is a collection of rare works to form an "Historical Organ Collection," dating from Paumann (1410) to Guilmant (1911). There are thirty-two pieces, covering the works of the early writers for the instrument and embracing the various schools of organ music. Biographical notice of the composers and a preface will also appear. The collection is now on the press and will soon be issued.

Dr. Carl has also edited a charming "Ave Maria" for mixed voices, by Joseph Bonnet. The motet has been sung with great success in Paris and undoubtedly will be used largely in this country. There will be two editions, one with the Latin and the other with the English text. Dr. Carl also has edited the Bell Symphony by Henry Purcell and the Theme, Variations and Finale in A flat by Louis Thiele. The new Symphony for Organ by Louis Vierne, organist of Notre Dame, Paris, and dedicated to him, has been received; also a manuscript Sonata by J. Victor Bergquist and a Melody by Francis L. York (in manuscript), each with a dedication.

Dr. Carl is superintending the final details for the reopening of the Guilmant Organ School, scheduled to begin Oct. 9. The faculty has returned to town and with a large enrollment and the new features added the school will have an active season.

New Post for L. L. Renwick.

Llewellyn L. Renwick of Detroit has been added to the faculty of the Baker Conservatory of Music at Flint, Mich., as teacher of organ and theory. He was connected for a number of years with the conservatory at the University of Michigan and recently with the Detroit Conservatory of Music.

Mrs. Reba Broughton Maltby has been engaged as organist at Emmanuel Episcopal church of Little Falls, N. Y., to succeed Professor F. R. Bullock. Mrs. Maltby is well known in musical circles throughout Central New York.

TWO

Splendid Organ
Compositions

By

NEVIN

TOCCATA IN D-MINOR

"Brought the audience to its feet, and was insistently re-demanded."—Edwin Arthur Kraft.

IN SOLITUDE

"One of the best examples of serious organ writing that any American has given us in many a day."—A. Walter Kramer, in "Musical America."

Organists and choir members like Gamble Hinged Music Co. are bound to give satisfaction. Write for sample copy and state branch in which you are interested.

**GAMBLE HINGED MUSIC CO.,
Publishers**

67 East Van Buren Street,
CHICAGO

Transcontinental Tour

**EDMUND
SERENO ENDER**
(CONCERT ORGANIST)

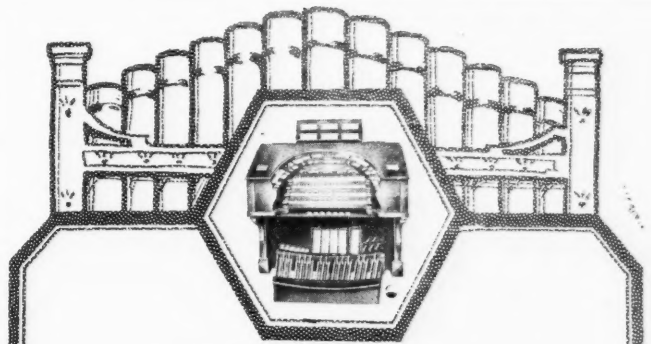
East and South, January, 1918

Address

Gethsemane Episcopal
Church
Minneapolis, Minn.

W. H. DONLEY

Organist and Choirmaster
First Presbyterian Church
Seattle, Wash.
CONCERT ORGANIST
Supervising Organ Architect
Chicago Address
Care of THE DIAPASON



*The Most Progressive Organists
of today are rapidly becoming ac-
quainted with the fact—*

that a most profitable field is open
for them after they have mastered—

The WURLITZER Hope-Jones Unit Orchestra

Write for further information
and a copy of the Booklet—

'The Evolution of the Organ'

The Rudolph Wurlitzer Company

113-119 W. 40th St., New York City 117-121 E. 4th St., Cincinnati, O. 985 Market St., San Francisco, Cal. 615 S. Wabash Ave., Chicago, Ill.

Is Organ Building a Science or an Art?

We prefer to think that organ building is more of a science than an art; and that as an art it is practical and mechanical rather than a fine art.

The popular conception of an artist is a long-haired genius who by some God-given instinct and inspiration is able to triumph over all the barriers of inexperience and lack of material resources. Our own ideal of an artist (mechanical artist) is a man doing his work day in and day out modestly, with intelligence and sincerity.

We believe that in all mechanical arts, merit is to be measured by the usefulness of the product and the breadth of its distribution; that the successful builder of small instruments is entitled to quite as much or more credit than if all his instruments were of a hundred stops or more.

No doubt the first man who made two blades of grass grow where but one grew before was called "cheap" and was esteemed by his less efficient fellow-farmers a very bad influence in the "art" of grass growing.

We pledge all our resources and facilities not only to a constant improvement of the pipe organ but equally to extend the purchasing capacity of our customers to cover an instrument of the widest possible musical range and the most complete mechanical equipment.

M. P. MÖLLER

Main Office and Factory
HAGERSTOWN, MD.

New York Studio, Steinway Hall
C. S. LOSH, Director

THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, Kimball Building, 306 South Wabash Avenue, Chicago. Telephone, Harrison 3149.

Subscription rate, 75 cents a year, in advance. Single copies, 10 cents. Rate to Great Britain, 3 shillings a year. Advertising rates on application.

Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, OCTOBER 1, 1917.

ANNOUNCEMENT

The Diapason has opened a new office for its editorial and business departments in Suite 1507 of the New Kimball Building, 306 South Wabash Avenue, at the corner of Wabash Avenue and Jackson Boulevard, Chicago. The telephone number is Harrison 3149.

Friends of The Diapason are cordially invited to call at the new headquarters and all communications should be addressed there. Out-of-town readers are urged to make the office of The Diapason their headquarters when visiting in Chicago and mail may be addressed to them in our care and will be promptly forwarded. The large Kimball Building has just been completed in the heart of the musical district and is convenient to every part of the business center of Chicago.

MORE WOMAN ORGANISTS

War-time conditions have pushed women and small boys to the front. We do not mean the front on which they will meet the nation's enemy, but the industrial and professional front. Offices are being filled with members of the fair sex and the beardless youth takes positions of trust and responsibility for which in peaceful days he would have had to wait another decade.

We are not very partial to the boy organist. No doubt he will be good some day if he keeps on, but since we have grown older we share the feeling of most of the maturer persons that too great trust should not be bestowed upon inexperienced youth. As for women, that is different. They have always been good organists. Some men do not think so, but many men are not good organists even when they try.

It is refreshing, therefore, to have an article such as that appearing in another column, which was written for The Diapason by Dr. William C. Carl. Dr. Carl always is gallant, and it is no more than was to be expected that he should come forward at this particular time to pay his respects to the fair organist. For him to be gracious is as natural as it is for most of us to eat. But that does not alter the fact that he speaks most interestingly. He points out facts.

Here in Chicago at least three of the best-paid organists whose names come to our mind at the moment are women, and none of them holds her prestige through accident. All have proved themselves, have taken the places of men and have been able to hold their posts for years.

Women have the judgment to direct as well as men, and it is no more than reasonable to expect that they will become musical directors, especially in churches, more and more, as men are becoming scarcer in many fields.

Our valued column of reviews of new music is missing from this issue of The Diapason because of the illness of Harold V. Milligan. Mr. Milligan was compelled to undergo an operation for appendicitis early in September and is slowly recovering from its effects. He hopes to be able to re-

sume his various musical and literary activities late in the present month. We have not been able to ascertain what recent organ composition which he was trying to assimilate became lodged in Mr. Milligan's vermiform appendix, causing such disastrous and painful complications, but the guilty composer no doubt will confess in time. We shall protect his name, however, hoping that he will reform, for there have been instances of real reform among composers, as musical history amply proves.

LIGHT ON NATIONAL SONG

Caspar P. Koch Corrects Stories as to "Star-Spangled Banner."

Pittsburgh, Pa., Sept. 10, 1917. To the editor of The Diapason. Dear sir: In view of the statement appearing in the current issue of The Diapason to the effect that the melody of "The Star-Spangled Banner" was composed by Samuel Arnold and that Arnold called the hymn "Adams and Liberty," it may be of interest to call attention to the exhaustive report on the matter by Oscar G. Th. Sonneck, chief of the division of music of the Congressional Library, Washington.

Mr. Sonneck reviews at length the protracted controversy waged over origin and authorship of the verbal and musical texts and we learn that the melody was originally sung to the English drinking song, "To Anacreon in Heaven"; that Ralph Tomlinson was the author of the words, in which he "entwined the myrtle of Venus with Bacchus' wine"; that the melody was probably composed by John Stafford Smith of London, about 1775; that Thomas Paine's text, "Adams and Liberty," was sung to the melody in Boston on June 1, 1798; and, finally, "that the rumor that Dr. Samuel Arnold composed 'To Anacreon in Heaven' has been silenced by unanimous consent" (p. 48).

It may be well, also, to reiterate the old truism that the fruit may not be judged by the tree, but that the tree may be judged by the fruit. To say that the melody must be musical because Dr. So and So, of Westminster Abbey wrote it embodies a dangerous philosophy. For even Homer doth nod occasionally. But it may safely be stated that the author of a good composition is a good composer.

As to Dr. Arnold himself it is denied even by his biographer, Edward F. Rimbault, that he "attained great excellence in any department of his art." Yours truly,

CASPAR P. KOCH.

Prize Anthem Competition.

The annual competition for the Clemson gold medal (value \$50) and an additional prize of \$50 given by the H. W. Gray Company is announced by the American Guild of Organists. The competition is open to all musicians in the United States and Canada, whether members of the guild or not. The conditions of the competition are as follows:

Prizes will be awarded to the composer of the best anthem submitted, provided it is of sufficient all-around excellence. The text, which must be in English, may be selected by the composer, but the anthem must be of reasonable length (six to eight printed pages of octavo), and it must have a free accompaniment. Only one anthem may be submitted by each competitor, and a successful competitor shall not be eligible for re-entry.

The manuscript, signed with a nom de plume, or motto, and with the same inscription upon a sealed envelope containing the composer's name and address, must be sent to the general secretary, 90 Trinity place, New York, not later than Dec. 1, 1917. To assure return of manuscripts, stamps should be enclosed.

The successful composition becomes the property of the guild, and shall be published by the H. W. Gray Company.

The adjudicators will be Walter J. Clemson, M. A., A. G. O.; R. Huntington Woodman, F. A. G. O.; and Samuel A. Baldwin, F. A. G. O.

Trinity Episcopal church at Oshkosh, Wis., is to purchase an organ for which it is raising \$10,000.

What American Women Have Achieved as Organists

By DR. WILLIAM C. CARL,
Organist of the First Presbyterian Church,
New York City

The women organists of America have won their place with distinction and are holding it with ever-increasing success. In the other branches of the art of music they have shown unusual natural talent and ability, but in none more so than in organ-playing and the direction of church music.

A theory long prevailed that women had not the strength to master the difficulties of the organ and were not able to conduct choirs and choral organizations. It may have been just this which has given the incentive for work and perseverance—qualities in which they excel—for we have at the present time women who are not only a credit to the profession which they represent, but many who are holding important positions with enviable success. Several of the prominent churches in New York City now engage women to preside at their organs and to conduct their choirs.

One of the most influential Fifth avenue congregations has chosen a woman organist, who engages and directs the large professional chorus choir and soloists, presenting an oratorio every Sunday during the season, frequently with the assistance of an orchestra.

It must not be supposed that women's activities are confined to New York City, for at the present time many important posts throughout the country are held by them. Women understand organization, patience and perseverance, qualities most essential for the organist, and this they have cultivated to a high degree. In the study of the instrument if a subject is not mastered in a given time, with them it is pursued persistently until accomplished.

Women are almost invariably good students and are cultivating a desire for the theoretical side of the art, as well as the study of legitimate organ music. In the concert field they have won brilliant success and are interpreting the works of the great masters with skill and intelligence.

The organ in America undoubtedly can be regarded as the most popular instrument in the public eye today. Our public wants the best and is quick to appreciate it. The American women are aiding materially in creating a desire for the better class of organ music and in their interpretations are constantly winning new laurels. The high ideals they are maintaining and the musicianship displayed in their work speak volumes for the further advancement of organ music in America.

HOW GENERAL WILL PLAY!

Bonnet's Commanding Officer Looks Into the Future After Recital.

A few months before Joseph Bonnet obtained his leave of absence which permitted him to visit America the organist was on the march with his regiment in northern France. The soldiers rested in a village near a little church. An investigation revealed that the edifice contained an excellent organ. Mr. Bonnet was mustered into special service and an impromptu recital was given for the better part of an hour. The officers were seated in the choir loft, while the men crowded the little church to its capacity. At the conclusion of the concert Mr. Bonnet's commanding officer congratulated him and said: "If you can play like this as a corporal what will you do when you get to be a general?"

Offer to Drafted Organists.

Elsie Miller Wood, who has recently come to Brooklyn from Rochester, N. Y., makes an interesting offer to organists who may be drafted, according to an item in Musical America. Mrs. Wood offers to take the place of such an absent organist until he returns; to protect his interest and to pay his family any percentage of his salary on which they may agree.

CORRECT WIND PRESSURE.

Erie, Pa., Aug. 20, 1917.—Editor of The Diapason, Chicago. Dear sir: In the July issue of The Diapason questions were asked by Mr. Lauenmann for information regarding the correct air pressure required for the various qualities of organ stops, such as flutes, strings and reeds; also what pressure is required to produce a harsh, blatant tone, or a full, smooth tone in reeds.

There is no standard correct pressure for any organ stops. All reputable builders after the acceptance of the specification are guided in great measure by the size of the auditorium, the location of the instrument, whether it is enclosed in a swell box, stands in an alcove or is placed in an exposed position. The builder becomes an artist and studies the acoustic properties of the building and, having fixed upon the location of the instrument, decides what scales the various stops should be to meet the requirements. In carrying out the scaling of the stops, the pressure bears an important part, and must be taken into consideration to gain the desired effects in the auditorium.

The writer was for many years superintendent of voicing for one of the foremost builders in the advancement of the organ both tonally and mechanically; therefore it may be of interest to know the pressures generally used by me in the voicing of the various stops named above:

Flutes for chamber organs, 4 to 6 inches.

Flutes for large auditoriums, 6 to 10 inches.

Strings for church and chamber organs, 6 to 10 inches.

Strings for large auditoriums, 10 to 15 inches.

Reeds, 5 to 60 inches.

There are a number of organ builders in this country who have not the slightest idea of art. They use three and one-half inches pressure and no matter what size the instrument may be, or its position, this pressure is the limit to which they go. I know of an instance of a large organ for a very fine building in which the builders used a pressure of three and one-half inches for what they termed the tuba mirabilis. This is one of the many difficulties that confront builders when in competition.

In reference to the query regarding reeds, I may say that a voicer can by judicious treatment secure a refined, smooth tone or harsh and blatant on any pressure up to sixty inches, and as far as I can judge it is impossible to state the limit to which the pressure can be carried. Yours truly,

JAMES F. NUTTALL.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1917.

State of Illinois.

County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the publisher of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state):

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN.

Publisher.

Sworn to and subscribed before me this 22d day of September, 1917.
(Seal) MICHAEL J. O'MALLEY.
(My commission expires March 8, 1920.)

ORGANIST REBUILDS ORGAN.

R. H. Brown, Subdean of Kansas Chapter, Shows Versatility.

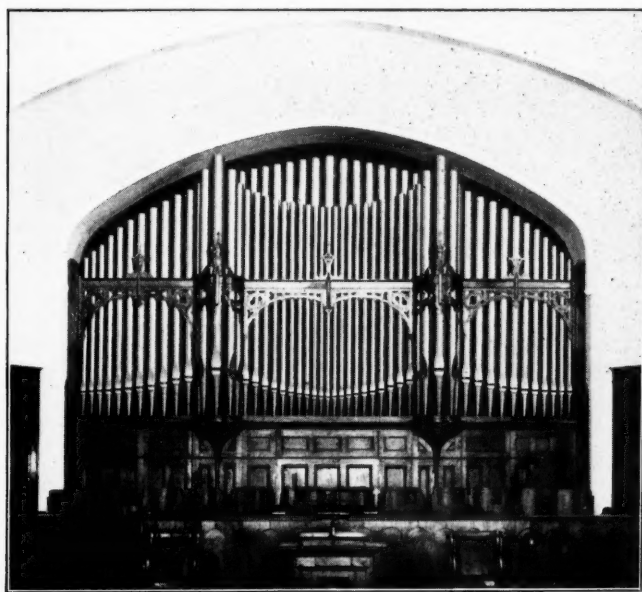
Robert Henry Brown, organist and director at the First Presbyterian church of Manhattan, Kan., and subdean of the Kansas chapter, A. G. O., has accomplished a novel feat in that he has rebuilt the organ over which he presides. The work was done with the assistance of Guy H. Thomas.

The organ is provided with a detached console and has a modern

sound-deadening material. Each chamber is provided with a swell shade two and one-half inches thick. The organ was built originally by George Kilgen & Son and is a two-manual of twenty-two stops, with a set of Deagan chimes.

McAll's Trip to France.

Reginald Ley McAll of New York has obtained a leave of absence both from the Estey Organ Company, which he represents, and from the Church of the Covenant of New York City, of which he is organist, for his trip to France. Mr. McAll will act as



ORGAN REBUILT BY KANSAS ORGANIST.

stop key control for all stops and couplers.

Something new in construction has been attained in the swell box. Each division of the organ is built in a separate chamber with walls of double construction and surfaces plastered with cement. The space between the walls is stuffed with a

the special representative of the American McAll Association in the Mission Populaire in France, with special reference to war relief and reconstruction. The mission was founded in 1872 by a cousin of Mr. McAll's father, the Rev. R. W. McAll. Mr. McAll will return to the United States in May, 1918.

MUSIC IN THE HOME— NOW AS NEVER BEFORE



PADEREWSKI



EMIL PAUR



FERRUCCIO BUSONI

WHILE the world is being made safe for democracy, those at home must keep their patriotism stimulated and their courage stabilized. They must see clearly and think sanely.

Music in the home, music in abundance—beautiful and varied—is offered you through the medium of an

A. B. CHASE REPRODUCING PIANO

(WELTE PATENTS)

With this highly developed interpreting instrument you can enjoy the artistic genius of the world's greatest pianists—Paderewski, Emil Paur, Ferruccio Busoni and many others.

You can hear these famous artists play the masterpieces of music in their own inimitable manner, or you can modify their interpretations to suit your own taste.

The gorgeous tone of the A. B. Chase Reproducing Piano, together with the humanly responsive action, brings out the full beauties of every composition. The design and exterior refinements of this instrument are of a quality that you expect of an A. B. Chase Piano.

THE A. B. CHASE COMPANY
NORWALK, OHIO

THE A. M. HUME MUSIC CO.
194-196 Boylston Street
BOSTON, MASS.

GROSVENOR, LAPHAM & CO.
Fine Arts Building
CHICAGO, ILL.

A List of Users of Hoyt's Rolled Two-Ply Pipe Metal

Would Read Like a List of
"WHO'S WHO"
Among Pipe Organ Builders

IF YOU ARE NOT ALREADY
USING IT, INVESTIGATE

Samples on Request

HOYT METAL CO.
111 Broadway New York

A BRILLIANT PATRIOTIC NUMBER AMERICAN FANTASY

for ORGAN by
ROLAND DIGGLE

Price 60 cents

One of Mr. Diggle's best efforts. The Con moto moderato fugato on "America" is splendidly done and the joining of "America" and the "Star Spangled Banner" as integral parts of the scheme is adjusted with much adroitness.

—Musical America.

Send for our thematic
ORGAN CATALOG

WHITE-SMITH MUSIC PUBLISHING COMPANY
BOSTON NEW YORK CHICAGO

ESTABLISHED 1851

Gen. Kilgen & Son

Pipe Organ Builders

ST. LOUIS, MO.

The House of Quality for Tone,
Material and Workmanship.

Tubular-Pneumatic
Electro-Pneumatic

Specially Scaled and Voiced for
Residence, Hall, Studio, Church
or Cathedral.



Console of St. Louis Cathedral Organ

With the 'Movie' Organist

By Wesley Ray Burroughs

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 16th of the month will be answered in the succeeding issue.)

NOTE—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ Solo copy (three staves).
P = Piano solo copy.
Acc. = Piano Accompaniment part for Orchestra.
T = Title.
D = Descriptive.

Music for Japanese Scenes.

Closely associated with Chinese in many ways, yet with their native music entirely different in character, are the Japanese people. The musician who searches for truly characteristic native music may be disappointed, but there are many good numbers written of necessity by Occidental musicians that give the Japanese flavor. Whereas in scanning orchestrations (for these are best suited to indicate the weird and uncanny sounds of the Chinese) we find that constantly indicated is the use of the drummer's Chinese tom-tom, on the contrary in endeavoring to portray the strains of the Japanese, we find that there is a preponderance of string effects, both pizzicato and legato, showing that, as in other material things, the people of the Land of the Rising Sun have progressed far in advance of their hitherto barbarian neighbors.

While there is no organ stop at present on most of the theatrical organs that imitates the Japanese samisen and other native instruments (with the exception of two inventions by Hope-Jones, one of which is named the kinura), we suggest that as a solo player the organist lay stress on the clarinet, orchestral oboe and a combination of these with string effects (sub and super couplers), and where he uses an orchestra that he play the wind and string instruments and certain effects that a good drummer can get, one of which is using the snare drum with the snares released, a device which is made on all modern drums.

Of special excellence in the following list are: Selection from "Madame Butterfly," by Puccini; "A Night in Japan," by Brahms; "In a Lotus Field," by Bratton.

PIANO SOLOS.

"Japanese Revery," by Bartlett (Schirmer).
"In a Lotus Field," by Bratton (Witmark).
"Cherry Blossoms," by Engelmann (Presser).
Japanese Dance, by Pennington.
"A Japanese Honeymoon," by Daunt Scott.

"Mias Chrysanthemum," by Loraine.
"Mimosa," by Himan.
"Poppies," by Moret.

PIANO ACCOMPANIMENTS (ORCHESTRA).

Selection from "Madame Butterfly," by Puccini (Boosey).
Suite: "A Night in Japan," by J. J. Brahms (Fischer), three movements.
"In a Tea Garden," by Grey (Jacobs).
Hanako Intermezzo, by Aletter (Storn).
"Fujiko" (A Japanese Intermezzo), by Shelley (Schirmer).

COMIC OPERAS.

"The Mikado," by Sullivan.
"The Mayor of Tokyo," by Peters.
"The Geisha," by Jones.

Note: The organist will find many useful numbers in these vocal scores. Separate songs, choruses, etc., he can play alone, and selections from these operas can also be obtained for use with the orchestra.

MUSICAL SETTING FOR THE PATRIOTIC DRAMA, "THE SLACKER."

Metro Film. Emily Stevens and Walter Miller, stars.

Reel 1—(1) Selection, "Yankee Consul" (Acc.), by Robyn (waltzes on T; Summer girls) until (2) Help! "Agitato" until (3) Oh! forget it. "La Faute des Roses" (Acc.) by Berger.

Reel 2—Continue above until (4) You don't know appreciation. Serenade in D flat (O. S.) by d'Evry until (5) My dear old southern father. "Dixie" until (6) The handclasp. "Rally Round the Flag" until (7) Harding kisses flag. Berceuse in A (O. S.) by Rogers until (8) George Wallace proves, etc. "Battle Hymn of the Republic" until (9) Let me tell how Francis Scott Key, etc. "Star-Spangled Banner" until

Reel 3—(10) Did Paul Revere. "Hail Columbia" (pp) until (11) Revolutionary fire and drum trio (directly after T; My only regret). "Yankee Doodle" until (12)

I heard what you said. "Romance" (Acc.) by Fromel (twice) and (13) "Chanson Passione" (O. S.) by Dunn to end of reel.

Reel 4—T; But in another house. (14) "Twilight" (P) by Ayer and (15) "Serenade" (Acc.) by Rubinstein until (16) And then a few evenings later. "Canzonetta" (O. S.) by Godard to end of reel.

Reel 5—D; Margaret and Bob. (17) "Moment Musical" (P) by Scharwenka until (18) There's too much flag waving. "Agitato" until (19) Now salute the flag. "Arabesque" (P) by Karzanoff until (20) Melist and Rick German, too. "Chinese Allegretto" (Acc.) by Winkler until (21) Give um hellee! Repeat "Arabesque" until (22) We are paying debt of freedom. A phrase of "My Maryland" and (23) Yankee Patrol" (Acc.) by Menahan.

Reel 6—Continue above, playing Page 2 ("Red, White and Blue") at T; There's something in your room (pp as Bob kisses flag), until (24) Bob leaves room. "Longing" (Acc.) by Florida until (25) Margaret makes baby clothes. Berceuse No. 2 (O. S.) by Kinder (once) and (26) "On Wings of Love" (Acc.) by Bendix until (27) After T; Yes! That was my secret. "America" in march tempo to the end.

HINTS FOR OTHER FEATURES.

"THE GIRL PHILLIPA," a nine-reel Vitagraph film with Anita Stewart and Rankin Drew in the leading roles, is a story of the present war with numerous agitations throughout. Reel 1 begins with an overture and at the cabaret scenes we use Waddeufel's "French Spirit." Near the end of Reel 5 "La Marseillaise" (T; Silently). On Reel 7 Overture "To Arms" by Clement. These battle scenes continue well into the eighth reel. We close with Widor's well-known Serenade.

"THE QUESTION," a five-reel Vitagraph film with Harry Mory and Alice Joyce, is pretty "straight." An agitato occurs near close of Reel 5, changing abruptly to a bright number as Rindel awakes.

"THE HAUNTED PAJAMAS," with Harold Lockwood (a Metro film), is a five-reel comedy. Waltzes, gavottes, etc., are suggested.

"ON TRIAL," a seven-reel drama with an absorbing murder mystery as the theme, produced by Essanay after the famous stage success of the same name, features Barbara Castleton, Sydney Ainsworth and little Mary McAllister. It is a dramatic picture, straight and easy to play, but as we play it for a week during the hottest weather, yes, rather sleepy!

NEW PHOTO-PLAY MUSIC.

Published by the Boston Music Company, Boston, Mass.:
Suite, "Sylvan Sketches," by H. Helm. This consists of numbers for piano solo, easily adaptable on the organ, entitled: "Nodding Ferns," a Moderato in G major, the alternating doublets and triplets in sixth and fifth suggesting the title "Where the Cool Moss Grows," a quiet adagio in D minor; "Songsters on the Boughs," a descriptive allegretto. The last two numbers, "Under the Great Oak Tree" (andante in F major) and "Woodland Spikes" (allegretto animato in E minor) will be found exceedingly useful. Altogether the suite is very melodious and because of the brevity of each division, each number may be used to fill in many a perplexing spot in films.

Suite, "Carnaval Mignon" (Op. 18), by Edouard Schmitt. What to play on circus and carnival scenes no doubt has puzzled many a "movie" organist. Of course nearly everyone is familiar with Herbert's "Foncinello," which is published both for piano solo and orchestra, but this suite will fill a long-felt want. Although it is written for piano—and, indeed, it is more pianistic than organic—the clever organist can effectively register the five numbers. We suggest omitting the Prelude, No. 1, "Harlequin's Serenade" is the second movement and is a bright and sparkling allegretto in E flat with a dash and swing that cannot fail to please, and with an abundance of dainty staccato effects; "Columbine's Lament" in E flat minor is No. 3, "Foncinello" (G flat major), No. 4, is an allegro scherzando of joyous spirit. No. 5, "Pierrot, the Dreamer," in A major, is the number par excellence of the work. A lovely melody for right hand is followed on pages 19 and 20 by a piu mosso in F major and we suggest French horn and either clarinet or orchestral oboe for this, as it occurs twice, and for the piu mosso, part of which is modulating chords, trills, etc., that strings be used, coupled sub and super. The last movement (No. 6) is "Sigarette a Caprice" in A flat major, but we think the most useful are Nos. 2, 3, 4 and 5.

"Adieu," by R. Friml.

"Bluettes," by Harold Sanford.

"Nocheita," by I. Albeniz.

Three numbers for piano solo, with the exception that "Adieu" is published for all combinations of instruments, even ukulele and piano; Friml's piece is a semi-dramatic number with an expressive andantino melody in G major recurring at the close. The middle section is a piu mosso in D major.

Sanford's "Bluettes" is a rippling allegretto grazioso in C major and Albeniz's "Nocheita" ("Twilight") is a characteristic Spanish number in B flat.

"Told at Twilight," "Melodie," "Berceuse," by Charles Hueter. Three piano numbers by this composer of original melodies which have been transcribed for organ solo. "Told at Twilight" is exceptionally good, the melody being in the baritone register, with an alternating semi-dramatic part in E flat major. The Berceuse, in G major, has a haunting melody relieved by a flute solo in B minor, with an arpeggiated accompaniment. The Melodie in D flat major has sub and super couplers. This is followed

by a middle section in A flat (animato), after which the first theme returns.

"Wedding Prelude," and "Wedding Intermezzo," by E. Nevin. Two excellent transcriptions, both in A flat major. The first is from Nevin's song, "Oh that We Two Were Maying," and the second a beautiful lento sostenuto melody.

"Wedding March," by Raymond Roze. An inspiring march in D major in strictly legitimate organ style. The three numbers will be found useful on wedding scenes and a welcome relief from the "Lohengrin" and Mendelssohn marches.

Published by Theo. Presser, Philadelphia:

"The Grove of Julie," by F. Bendel.

"Sapphic Ode," by Brahms.

"Ave Maria," by Schubert. Three numbers arranged for the organ by G. B. Nevil of Cleveland. Schubert's well known "Ave Maria" is finely adapted; Brahms' "Sapphic Ode" (Song Without Words) in D major is a short poco lento, while "The Grove of Julie" (Intermezzo) by Bendel is most excellent and useful. The contrasting D flat and E major sections, as well as the simplicity of the melody, make it a refreshing piece to play. Mr. Nevil's editing has been carefully done, with expression marks and registration indicated.

Lyle Bishop, well-known as an orchestra director, has been engaged as organist director of the Strand theater at Billings, Mont., and will preside over the large organ installed there recently.



Supreme Award of Merit

American Steel & Wire Company

Chicago New York Cleveland Pittsburgh Denver

Maker of

Perfected and Crown Piano Wire

Wire for the Pipe Organ as Follows:

Flat Wire.
Round Wire in various tempers.
Springs.
Wire Rope.
Reinforcement for concrete swell boxes.
Electrical wires, rubber covered; Magnet wire, silk insulated; Pipe Organ wire, paraffined, cotton covered; Console cables, multi-conductors

Highest Standard of Acoustic Excellence

Send for American Piano Wire and Pipe Organ News; sent free for the asking.

DEAGAN TUBULAR TOWER CHIMES

WILL

ADVERTISE YOUR CHURCH

Cost Nothing to Maintain

are

A Revelation in Tonal Beauty and Sympathetic Quality

PLAYED ELECTRICALLY

from

Keyboard or Organ Console

are

EASY TO INSTALL

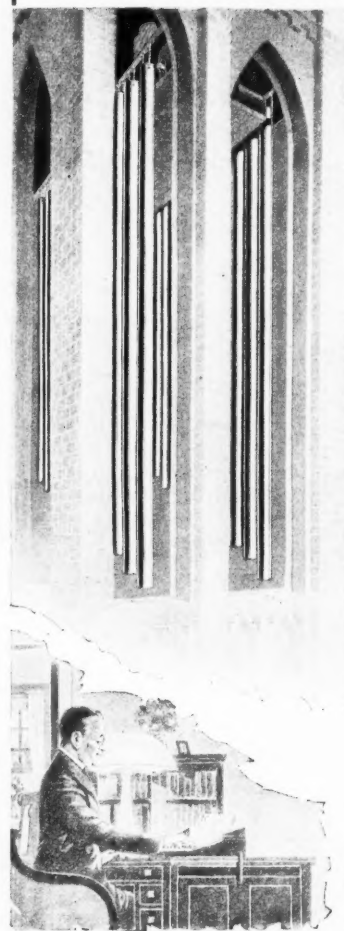
SURPRISINGLY LOW IN PRICE

Write for Catalog "L"

J. C. DEAGAN MUSICAL BELLS, Inc.

4211 Ravenswood Ave.

CHICAGO, ILLINOIS



GORDON BALCH NEVIN JOINS SKINNER FORCE

IN CHARGE OF ROLL-CUTTING

Composer to Prepare Music for New
"Orchestrator"—Piano Concerto
with Orchestral Accompani-
ment Made Possible.

Gordon Balch Nevin, the well-known organist and composer, has joined the forces of Ernest M. Skinner in Boston. He resigned as organist of the Second Presbyterian Church of Cleveland and took up his new duties Sept. 25.

Mr. Nevin's work will be the arranging of musical scores for the orchestral pipe organ called the "Orchestrator" which Mr. Skinner has invented and perfected after twenty years' work. This is a player-organ of great possibilities. Mr. Nevin will have entire charge of the roll cutting department.

The new instrument contains many of Mr. Skinner's inventions whereby the tones of the orchestral instruments are faithfully reproduced. In addition the instrument contains a full size concert grand piano, and it is possible to reproduce a concerto for piano with complete orchestral accompaniments.

The Ernest M. Skinner company is erecting a special laboratory building for this branch of the work, containing rooms for cutting work, a studio for the head of the department, and a fine concert hall—equipped with a large "Orchestrator." As soon as this building is finished the department will be moved from the present quarters in the main factory to the new building.

Merx Resumes Church Work.

Hans Merx has returned from New York to resume work as diocesan superintendent of church music in the Roman Catholic churches of Chicago. At the instance of Archbishop George W. Mundelein, Mr. Merx is opening the season with a course of lectures on Palestrina and the Gregorian chant for the organists and choir directors of the Chicago archdiocese. The lectures will be delivered at the Cathedral College.

LOUIS R. FLINT

Organist

ST. LOUIS, MO.

Recitals Instruction

First Congregational Church
New Grand Central Theatre

Tellers-Sommerhof Organ Co.

ERIE, PENNA.

Incorporated Established 1906

Builders of

**Electric and
Pneumatic
Pipe Organs**

for Churches, Halls, Residences & Theaters
CORRESPONDENCE SOLICITED

The Schaefer Organ

Schaefer organs are noted for their tonal qualities and general durability.

Tubular and electro pneumatic action.

B. Schaefer & Sons Co.
Schleisingerville, Wis.
Established 1875

Felix F. Schoenstein & Sons

Pipe Organ
Experts

Est. 1877

Let us erect
your organs in
the far West.

2306 Bryant Street
San Francisco, Cal.

Kimball, Smallman & Frazee

**CHURCH
ORGAN
BUILDERS**

Specifications and Estimates
for Church, Chapel, Chamber and
Concert Room Organs.

101 BROADWAY EXTENSION
BOSTON, MASS.

Repairing Electric Blowers Tuning

HUGO E. STAHL

Pipe Organ Expert

Office: 610 Bush Temple of Music
CHICAGO

Old Organs bought, remodeled and sold

Edwin B. Hedges

Manufacturer

Organ Pipes

Highest Grade of
REED and FLUE PIPES
ARTISTIC EXCELLENCE
in VOICING

Westfield, Mass.

Jerome B. Meyer & Sons

Manufacturers

**QUALITY
IN ORGAN PIPES**

125 Austin St.
MILWAUKEE, WIS.

AUG. A. KLANN

Manufacturer of All Kinds of

Magnets for Organs

Special Magnets for Unit Organ
49 E. Oxford St., Alliance, Ohio

A. GOTTFRIED
VOICING A SPECIALTY
U.S. LARGEST SUPPLY & EXPORT HOUSE
MANUFACTURERS OF
**ORGAN
PIPES**
AND
KEYS, ACTIONS, WIRES
EVERYTHING FOR THE TRADE UP TO A
COMPLETE ORGAN
A. GOTTFRIED & CO. ERIE, PA. U.S.A.
CORRESPOND IN ENGLISH, GERMAN OR FRENCH

ESTABLISHED IN 1879



PIPE ORGAN BUILDERS

SOUTH HAVEN, MICH.

MAIN FACTORY AT ST. HYACINTHE, P. Q.

Builders of the Organs in St. Paul's Anglican Church, Toronto; St. George's Church, Montreal; Metropolitan Methodist Church, Victoria, B. C.; First Baptist Church, Syracuse, N. Y.; Grand Opera House, Boston, Mass.; St. James' M. E. Church, Chicago, Illinois, and over 700 others.

Address all communications to the firm.

T. Tertius Noble and His Music

By ALFRED E. WHITEHEAD

One of the most distinguished old world musicians to succumb to new world glamor is Tertius Noble, now of St. Thomas' church, New York. Here, as Will C. Macfarlane's successor, he is exerting as wide an influence as when organist of York Minster, which, by the way, is easily the most important of the provincial cathedrals of England. The stir aroused in English musical circles by his relinquishing his cathedral appointment for "unmusical New York" is still remembered; but I am assured by Mr. Noble that Eaglefield Hull's remark to me apropos this very incident, "He will soon come back," is far from being true.

Tertius Noble was born at Bath in 1867, and from his earliest years had musical people around him to train his mind and to guide his fingers—his father, a brilliant pianist, and his sisters helping to form a truly musical atmosphere in the home. It was during these early years that a love for the organ was inculcated in Noble by listening to the fine performance of the family friend, Kendrick Lyne, then of Bath Abbey and for many years afterward of Manchester.

A change of residence to Colchester witnessed a continuation of his musical studies, culminating in the gaining of an organ scholarship at the Royal College of Music, London. Among his teachers here were Stanford, Walter Parratt and Frederick Bridge. The years 1888-1890, spent at the Royal College, were most profitable, witnessing the composition of such big things as the well-known Toccata and Fugue in F minor, the lovely variations in D flat and the Solemn March in E minor, dedicated to Rheinberger. The Toccata and Fugue was written at the request of W. T. Best, who, however, was far from pleased with the work and made most satirical remarks to the composer regarding it. As a result it was put away and was not published until nearly twenty years afterward.

Important appointments followed his student days in quick succession—a professorship at his alma mater, the organ post at an important London suburban church, the assistantship to Sir Charles Stanford, who was then organist of Trinity College, Cambridge, and, lastly, the organistship of the fine old Cathedral of Ely, the "Sentinel of the Fens." Each of these various appointments was rich in experience for the young organist, and it was a man of ripe musicianship who was called at the early age of 30 to be organist and choirmaster of York Minster.

Here in old York were spent some busy years, heavy cathedral duties, various choral and orchestral societies and the big York festivals occupying his time. Notwithstanding this activity the York period was productive of most of the compositions with which Noble's name is associated.

It was a proof of Noble's vitality, if proof were needed, that he could at ripe middle age consent to labor in such a different sphere as the change from old York to New York brought about. He not only had "made good" in the English musical world, but had been associated with cathedral life for so many years that, as has been already said, his acceptance of an American appointment caused great surprise. Having arrived at St. Thomas', he entered into his attractive and important duties with his customary enthusiasm and his great ability has won him many friends among his fellow-organists on this side.

Turning from the man to his music we cannot fail to notice, especially in his best-known choral works, the very English qualities of directness, sanity, and a particularly attractive kind of frankness. His is the music of a healthy-minded man who expresses himself in clear and vigorous terms, never descending to the trivial and often reaching the level of the rarely beautiful. There is evidence enough of early contrapuntal grounding, but smug devices of certain composers are conspicuous by their absence. Perhaps it is the absence of this "smugness, reeking of the organ loft" in Noble's work which explains the fact that his name is almost entirely missing from the lists of the better-known English church music publishers. The publication of the series of unaccompanied anthems was begun by Houghton & Co., a small London firm, and as is well known, these unpretentious but most eloquent little pieces soon became widely known.

It would be safe to say that at least three of these—"Souls of the Righteous," "I Will Lay Me Down" and "Fierce Was the Wild Billow"—are in the repertory of every choir capable of singing

them. The first-named was written just after the composer's appointment to York, and was sketched in less than an hour. It bears all the marks of having come straight from the heart of the author, and this fact, together with its simplicity, accounts for its popularity and wide sale. "I Will Lay Me Down" is in common with other numbers of the series, displays Noble's consummate skill in writing for unaccompanied voices. In his search after color—vocal color—he will divide the basses at times, at other times the tenors, the altos or the sopranos. He seldom divides his parts merely to get more notes in a chord, but in order to obtain sombre or bright effects. If the study of "Fierce Was the Wild Billow" does not develop a keen sense of rhythm in a choir nothing else will; and how vividly effective is the music! In writing the top line of this anthem round the high F sharp, Noble shows the hand of a master craftsman.

Other numbers of the series deserve to be equally well known—"Come, O Thou Traveler Unknown" with its poignant first section; "The Saints of God," in memory of the composer's father-in-law, the late Bishop of Truro; and the splendidly effective "Let All the World," written since taking up his duties at St. Thomas'.

An early anthem, "Glory to God," written before the Noble style had fully developed, nevertheless contains some fine music, and is a favorite at the Christmas season. Another accompanied work is "Christ Is Risen," which despite the fact that it was written in 1898, has only recently come from the press. Although it, too, does not strongly bear the Noble imprint, it has all the signs of becoming popular. A vigorous and well-knit final section, simple withal, for full choir and organ, is followed by an andante which presents some frankly melodious pages and which will give little trouble to the average choir. A repetition of the first section, with a short but effective coda, closes a pleasing anthem.

In "The Soul Triumphant," an early and picturesque work, rewritten in 1914; "A Prayer of Thanksgiving," a smooth and eminently singable treatment of a theme by E. Kremser, and "But Now Thus Saith the Lord," written especially for the board of missions not long ago. Noble has given us a group of anthems which contain many skillful touches. But the real Noble spirit is in every bar of the exceedingly beautiful "Grieve Not the Holy Spirit" (which will surely become a classic), and "Rejoice To-day," which the present writer sincerely hopes is number one of a series of unaccompanied anthems yet to be.

A work which is probably unknown to American musicians is the eight-part motet, "O Thou to Whom All Creatures Bow," which was written during the student days at the Royal College as a piece of advanced counterpoint. It is founded on a fine old psalm tune, "Hereford," by Hayes (a tune of which Noble must be very fond, for he gives it a prominent place in the cantata "Gloria Domini") and is fully worthy the attention of any director who can arrange a capable double choir.

Noble, as an Episcopal organist, has given much attention to the songs of his church and the result is some notable music. "Noble in B Minor" is one of the most familiar of modern services, and is every whit as good as "Stanford in D Flat," "Parry in D" and "Hawood in A Flat," which, with Noble's above mentioned, are perhaps the best known four services produced during the last quarter of a century.

The "Magnificat and Nunc Dimittis," written at Ely, and therefore an early production, is the first work to represent this composer at his best. Publisher after publisher refused it and for some years it lay almost forgotten in a drawer along with the Toccata and Fugue in F minor. It was eventually taken up by an unknown publishing firm just starting in business, Houghton & Co., who made the fortunate venture of taking up the unaccompanied anthems, and it has, along with the Te Deum produced later, gradually come into its own.

The service in A major, preceding that in B minor in date of birth, is a 'prentice work of a youth who was to do big things. The Credo, written during student days, won the first prize offered by the Musical World of London. Such old war horses as Professor Armes of Durham Cathedral and W. Cruickshank were in the running, but had to take second and third places respectively to their youthful competitor. It is difficult to understand why such magnificent music as the Magnificat (written while

at Cambridge in 1892) should be so seldom heard; probably the reason is that it presents much more than the ordinary degree of difficulty. The Te Deum, a later work, was written under Italian skies during a vacation of the composer.

Noble's fondness for minor keys and his ability to write virile music in the minor mode, quite free from any touch of lugubriousness, is exemplified in his later services in A minor and G minor. Here we have the fully-matured Noble, consistently at a high level of excellence and sometimes of transcendent beauty. One cannot fail to be struck with the extraordinary vigor of the opening soprano phrase of the A minor Magnificat and the delicious *piu lento* section at the words "He remembering his mercy," while the Gloria to the Nunc Dimittis, nowhere rising above *mf* tone and marked "andantino e tranquillo," gives one of the most affecting moments in all church song.

The G minor service seems to be as far as I can make out the composer's latest contribution to this branch of the art. It, too, is fully characteristic of Noble at his best and deserves the highest praise. Noble tells me that the Magnificat and Nunc Dimittis was refused by Novello, but instantly accepted by Schirmer.

Before leaving Noble's music for the church service, which further includes a communion service in F, some useful offertory sentences, Kyries and Amens, three Processional Hymns (one of them to "The God of Abraham Praise" being exceptionally fine) and a Jubilate in B flat, mention must be made of the Benedictus in F (published under the same cover with the Te Deum in A minor). This wonderful little movement, marked "con grande larghezza," surely stands alone among settings of these beautiful words. It is in the style of a chant setting in which the voice parts are exceedingly simple, but the accompaniment, upon which the composer has lavished all his knowledge of harmonic resource, is a masterpiece of expression and effectiveness.

The cantata "Gloria Domini" is the longest church work given to us by this composer. Secular works in extended form, by the way, are "The Wasps" of Aristophanes (written for Cambridge, 1897), the York Pageant Music (1909) and a comic opera, "Killebegs" (produced with much success at York, 1911).

"Gloria Domini" deals with the Old Testament story of the dedication of the temple, a most picturesque subject and one suitable for musical treatment. The work is laid out for baritone solo, chorus and orchestra. The music allotted to Solomon (baritone solo) is beautiful in the extreme, while the choruses are well written and effective—quite in Noble's best vein. As far as can be gathered from the vocal score, the parts for orchestra seem to verge just a little upon the monotonous, but possibly this would not prove to be the case in actual performance. The prelude to the cantata has been arranged for the organ by the composer and is a notable contribution to service literature. Noble himself regards it with the F minor Toccata and Fugue as his finest organ music.

Coming to organ music proper, it is inconceivable why the Variations in D flat are so seldom heard. The present writer ranks them very high among Noble's achievements and thinks that they will one day come into their own. Written as long ago as 1888, the theme was first evolved as an introduction to a mazurka for orchestra and Noble confesses that the introduction was the only decent part of the whole work, so he decided to use it as a theme for variations. These were finished shortly afterward and are good, strong music,

fully equal to the beautiful theme. Variations three (a vigorous bravura treatment), and six (an exquisite elegy) are outstanding sections in the work, but the crowning point is certainly found in the lovely closing variation with its affecting coda. It is difficult to understand why he has not essayed further organ works in this lofty vein. When we remember that the variations were written during his student days we cannot but regret that the mature composer of the unaccompanied anthems and the service in A minor has not found time to produce more for his instrument.

With the further exceptions of the Solemn March in E minor and the Toccata and Fugue, both notable works, and both productions of student days, Noble's organ works are slight in thematic interest and development. Such pieces as the "Revery," "Elegy," and "Finale," while containing much pleasant music and some inevitably deft touches, fall short of what we expect from this composer. More favorable mention may be made, however, of the "Triumphal March," which originally formed part of a comic opera, "Jupiter, LL. D.," produced at Cambridge in 1894, and the very beautiful "Two Hebrew Melodies." The first of these latter contains more of Noble, and the mature Noble at that, than we might expect from the indication "arranged by T. Tertius Noble."

Henry B. Roney, Chicago, broke all records for large choruses when he conducted 50,000 people in patriotic songs at the recent flag-raising ceremony of the National Veterans' Reserve Corps in Grant Park. Three large military bands, stationed at different points among the people, furnished the accompaniments. Mr. Roney, who was master of ceremonies, presented the flag, from which fell showers of roses as it ascended.

Edward C. Hall, choirmaster and organist of the First Baptist church of Butte, Mont., began his season's work on Sept. 2 by giving his 50th organ recital. Great efforts are being put forth to make the coming year the best in the history of the church. The choir is rehearsing the cantata "The Holy City," by Gaul, for a concert in the fall, which will be given by an augmented chorus.

Miss Mary Caywood, a talented pupil of John Doane of the Northwestern University School of Music, supplied during the month of August at the organ of the First Baptist Church of Everett, Wash., for Arthur E. James, the regular organist.

The Organist and Choirmaster

Published the 15th of each month

6 cents per copy—\$1.00 per annum

A MONTHLY MAGAZINE

which for nearly a quarter of a century has rendered its expert service not only to all interested in Worship, Music for the Organ and Choirs, but also to Organists, Choirmasters, Choristers and Clergymen of reputation and influence.

Subscribe—then see and know that this publication fulfills its purpose of encouraging the disappointed worker, of educating the enthusiastic student, of stimulating choristers to greater exertions besides elevating and dignifying both the offices and the persons who hold them.

You pay for subscription in advance; you get magazine, post free, direct from the Publishing Office. 18 Berners Street, London, England

L. D. Morris Organ Company

CHICAGO, ILL.

We have experienced and reliable men for all kinds of organ rebuilding and repairing work.

Special attention paid to Voicing, Tone Regulating and Tuning.

If you desire satisfactory, high grade work, we will be pleased to serve you.

Telephone Harrison 3051

64 E. Van Buren St.

Alfred Mathers Church Organ Company

Cincinnati, O., Feb. 3, 1916.
The Alfred Mathers Church Organ Co., Worth St., Cincinnati, O.
Gentlemen: It gives me pleasure to transmit to you the following resolution passed by the Vestry of Grace Episcopal Church, Avondale, at its regular meeting on January 25, 1916.

RESOLVED, THAT the Vestry, on behalf of the Rector, Choirmaster and Congregation of Grace Episcopal Church, Avondale, tender to the Alfred Mathers Church Organ Company its appreciation of the new Electric, divided Cathedral organ recently installed, which has completely fulfilled the expectations of the Congregation, as well as the promises of the Alfred Mathers Company, which company has fully carried out its contract.

The uniform courtesy and liberal spirit manifested at all times by Mr. Alfred Mathers in fulfilling this contract has added very considerably to our satisfaction.

Very sincerely yours,
(Signed) STUART R. MILLER,
Secretary.

Here are some of our present organ contracts for CINCINNATI, alone:

St. Francis De Sales Roman Catholic Church, Walnut Hills.
Church of the Epiphany (Episcopal), Walnut Hills.

St. Mark's Roman Catholic, Evanston.

First Congregational Unitarian Church, Avondale.

First Holland Reformed Christian Church, Vine St.

Price Hill Masonic Lodge, Price Hill.

Sample Specifications Gladly Furnished on Application.

ORGAN TUNING, REBUILDING AND REPAIRING

We will not undertake a contract unless we can guarantee results. Our best recommendation is our willingness to refer you to our past patrons, every one of whom is enthusiastic in their praise of our work.

Organ Blowers--- "THE ORGOBLO"

The superiority of our blowing plant and our reputation for the best work are indisputably demonstrated in every installation we make. We carry blowers in all sizes both for reed and pipe organs.

JAMES TOPP
410-64 E. Van Buren Street, Chicago
Phone Harrison 1340

SCHANTZ PIPE ORGANS

Are Noted for
Reliability

...and...

Effective
Service

A. J. Schantz, Sons
& Co. Orrville, O.

Wirsching & Company Organ Builders QUALITY FIRST



ORGAN MUSIC

Not difficult for Church or Teaching Purposes or Recital Work.
Devotional in character.

1—Forget Me Not, Macbeth, -	\$0.50
2—Romanza, Gounod, -	.50
3—Invocation, Andre, -	.30
4—Nearer, My God, to Thee, Mason, -	.60
5—Gavotte and Musette, Bach, -	.60
6—Reverie, -	Baldwin .75
7—Meditation, -	Baldwin .75
8—At the Cloister Gate, -	Baldwin .40
9—Improptu, -	Baldwin .60
10—Consolation, -	Baldwin .60
11—King Dream and His Love, -	.75
12—Adoration, Lemmens, -	.75
13—Cradle Song, Gottschalk, -	.60
14—Prelude, Weber, -	.40
15—Intermezzo, Mozart, -	.50

Send all remittances by Post Office Order to
BALDWIN MUSIC PUBLISHING CO.
MIDDLETOWN, CONN.

The Bennett Organ Co.

ROCK ISLAND, ILL.

Builders of the highest grade
Pipe Organs

for
CHURCHES
CONCERT HALLS
AND RESIDENCES

With or without our selfplaying
solo attachment

Correspondence Tuition

ALFRED E. WHITEHEAD,
F. C. G. O., A. R. C. O.

TEACHES
Harmony, Counterpoint
and
Composition by Mail

STUDIO: ART BUILDING, SHERBROOKE, QUE.

Denison Brothers
DEEP RIVER, CONN.
Ivory or Celluloid Organ Stop
Knobs and Keys. Tilting and
Plain Tablets. Pistons and Stems
Established in 1877

McCLELLAN ORGANIST MORMON TABERNACLE ORGAN DEDICATIONS AND RECITALS

Manager: Fred. C. Graham, Music Bureau
McIntyre Building Salt Lake City

J. FRANK FRYINGER,
Concert Organist.
Write for Circulars and Terms.
University School of Music,
Lincoln, Nebraska.

BERT E. WILLIAMS, A. A. G. O.
Concert Organist
ORGANIST—Scottish Rite Bodies,
(32d degree Masons)
ORGANIST—Aladdin Temple, Nobles
of the Mystic Shrine
Address: 26 South Third Street
COLUMBUS, OHIO

JUDSON W. MATHER,
Mus. Bac., A. A. G. O.
Organist and Choirmaster, Plymouth
Church, Seattle. Recitals, Instruction.
5527 15th Ave. N. E., Seattle, Wash.

GEORGE DAY F. A. G. O.
HENRY DAY G. O.
CONCERT ORGANIST
ST. JOHN'S CHURCH
Wilmington, Del.

J. W. HEATON
Church Organ Tuner
1859 HOWE STREET
Phone Lincoln 1100 CHICAGO

ARTHUR DAVIS, F.R.C.O., F.A.G.O.
CONCERT ORGANIST
Organist and Master of the Chorists
Christ Church Cathedral
St. Louis, Mo.
Organ Recitals and Instruction
Special correspondence course for A. G. O.
Examinations. Address,
Christ Church Cathedral, St. Louis, Mo.



GOWNS for Organist,
Choir, Pulpit and Bench.
Official A. G. O. Gowns
and Badges. Intercollegiate
Bureau of Academic
Costume.

COTRELL & LEONARD, Albany, N.Y.

EDMUND SERENO ENDER,
Organist and Choirmaster, Gethsemane Church, Organist Jewish
Reform Temple.
Official Organist for the Apollo Club.
MINNEAPOLIS, MINN.

CHARLES E. CLEMENS,
Mus. Doc. (Hon. W. R. U.)
Professor of Music, Western
Reserve University. Organist
Euclid Ave. Presbyterian Church
and Florence Harkness Memorial
Chapel, Cleveland, Ohio.
Organ Recitals. Instruction.
4617 Prospect avenue, Cleveland.

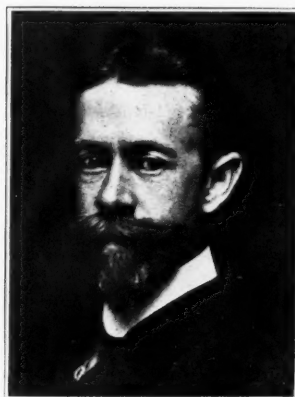
Dr. William C. Carl
announces the re-opening
of the

GUILMANT
ORGAN SCHOOL
Tuesday, October 9th, 1917

Over 150 Organists owe their
appointments to the School.
Twenty-five now playing in
New York City.

SIX FREE SCHOLARSHIPS
Send for new illustrated Catalog

44 West 12th, Street
NEW YORK CITY



HERBERT E. HYDE
Concert Organist

St. Peter's Episcopal Church
and
American Conservatory
Chicago, Ill.

If you wish to make yourself more proficient as an Organist,
I write for detailed information regarding my Summer School
of Organ Technique.

EDWIN ARTHUR KRAFT, F. A. G. O.
Trinity Cathedral Cleveland, Ohio

A. G. O. EXAMINATIONS

Coaching by Correspondence
FRANK WRIGHT, MUS. BAC.
46 Grace Court Brooklyn, N. Y.

ALBERT

Concert
Organist**RIEMENSCHNEIDER**DIRECTOR OF MUSIC,
DIRECTOR AND ORGANIST.BALDWIN-WALLACE COLLEGE,
EUCLID AVENUE BAPTIST CHURCH,BEREA, OHIO
CLEVELAND, OHIOCharles M.
COURBOINMunicipal Organist, Springfield, Mass.
Organist, First Baptist Church,
Syracuse, N. Y.
Management: Syracuse Musical Bureau
Lock Box 443, Syracuse, N. Y.**ORGANS**

BUILT FROM EXPERIENCE

Tracker, Tubular Pneumatic and Electro
Pneumatic. Built for Churches, Lodges and
Playhouses. Tuned, voiced, rebuilt and re-
paired with latest and best improvements.
For reasonable prices and terms. Correspond-
ence solicited.**JOS. SLAWIK**

213 So. Delhi St.

Philadelphia, Pa.

NINETY YEARS OF UNINTERRUPTED SUCCESS

Hook & Hastings Company**Church Organs of Highest
Excellence and Distinction**We have for sale, at low price and on easy terms, a \$5000
Pipe Organ used for about one year for exhibition purposes.
Write us for a picture and specifications.**Hook & Hastings Company**

Main Office and Works: Kendal Green, Mass.

Branches: Boston, New York, Philadelphia, Chicago.

Clarence-Albert

TuftsCONCERT
AND
THEATRE
ORGANIST**UNEQUALED TONE QUALITY
UNEXCELLED MATERIAL
HIGHEST CLASS WORKMANSHIP**All these are found in the
Reuter-Schwarz Organs**REUTER-SCHWARZ ORGAN COMPANY**
TRENTON, ILLINOIS*Builders of High Class Pipe Organs*

P. C. BUHL

F. E. BLASHFIELD

Barnes & Buhl Organ Co.
UTICA, N. Y.Organs that give genuine satis-
faction to discriminating people

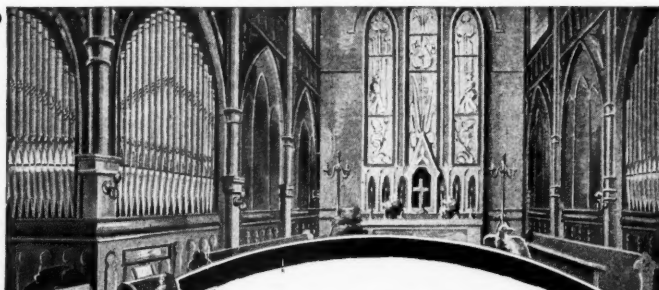
Write for Catalogue

KNOW THIS MARKIt represents the apex of tone
quality, construction and scien-
tific perfection in**CELESTES****XYLOPHONES****HARPS****CATHEDRAL CHIMES**and all Bell Effects in
ORGAN ACCESSORIES

The Kohler-Liebich Co. ∴ Chicago, Ill.

MANUFACTURERS OF

The Mozart Musical Products



YOUR ORGAN
will be much improved in
tone and volume by using a
Kinetic Organ Blower

Our book "Modern Organ Blow-
ing" sent free, tells about organs
and organ blowing and shows the
very simple method of installation

Kinetic Engineering Co.
6037 Baltimore Ave.,
Room 525, 41 Park Row,
Room 11, 12 Pearl St.,
1441 Monacaok Block,

PHILADELPHIA
NEW YORK
BOSTON
CHICAGO

Every art has its cubists.

The cubists who now threaten the extinction of the art of Organ Building are investigating the possibilities of the following combination:

The smallest possible number of pipes plus

The largest possible amount of mechanism.

The receipt for the above is one stop of ninety-seven pipes be-devised, with fifteen or more octave couplers, i. e. unison, super and sub on four manuals and pedal and double super and double sub on all manuals.

Give each unison and octave coupler the name of a stop. Don't call it a coupler. By this means you can make one stop look like fifteen and charge a fifteen-stop price.

If your prospect is doubtful, get one or two glowing testimonials as to the merits of the scheme. They can always be had. Fancy nomenclature completes the job.

It's a wise client that knows his own specification.

The Ernest M. Skinner Company
Church Organs
Boston, Mass.

HILLGREEN, LANE & COMPANY

*Builders of Organs
for Churches
Residences and Halls*

ALLIANCE OHIO

HINNERS Organs

Electro-Pneumatic, Tubular Pneumatic or Mechanical Action.

Complete facilities for the production of pipe organs of all sizes.
Superb tone and modern appliances.

Correspondence solicited concerning any phase of organ building.

Electric Organ Blowing Outfits

HINNERS ORGAN CO. (Estd. 1879) PEKIN, ILLINOIS

GOLD MEDAL AWARD—P. P. I. E.

THE HALL ORGAN COMPANY

BUILDERS OF

PIPE ORGANS

FOR

Churches, Halls, Residences
and Theatres.

OFFICE AND FACTORY:

NEW HAVEN, CONN.

Branches in Washington, Atlanta, Pittsburgh
Minneapolis and Chicago.

Stock List of Samuel Pierce Organ Pipe Co. Reading, Mass.

		Scale.	Flattening.
8 ft. Open Diapason	F°-44	42	
8 ft. Open Diapason	F°-44	43	
8 ft. Open Diapason	F°-44	44	
8 ft. Open Diapason	F°-44	45	1/4
8 ft. Violin Diapason	C°-49	48	
8 ft. Geigen Principal	C°-49	50	
8 ft. Dulciana	C°-49	55 & 56	
8 ft. Aeoline	C°-49	58	1/5
8 ft. Celeste	C°-49	60	
8 ft. Special	C°-49	57	
Used for Viol D'Orchestre,		60	Special graded to 1/4 on top notes.
Salicional, Celeste & Oboe		62	
Gamba.		64	
8 ft. Quintadena	CC-61	Reg. 42	Lower 12 zinc.
4 ft. Octave	CC-61	58	Lower 5 zinc.
4 ft. Fugara	CC-61	65	Lower 5 zinc.
4 ft. Har. Flute	CC-61	No. 3	Lower 8 zinc.
4 ft. Gemshorn	CC-61	Reg. 42	Lower 5 zinc.
2 3/4 ft. Twelfth	CC-61	68	
2 ft. Fifteenth	CC-61	70	
2 ft. Piccolo	CC-61	70	

Can ship immediately, unvoiced. Other Stops not listed
made and shipped promptly.

Superior Design and Construction

tall in the life of organs which are subject to continued use. Two organs, one of inferior, the other of superior construction, may both give satisfactory results when new, but after they have been in similar service for a length of time, the one of superior design and construction will be found giving equally good results as when new while the inferior instrument is being considered for disposal to make way for a new one.

ODELL ORGANS

have a reputation for long and useful life, at the minimum cost for maintenance and repairs. Made of the best materials that money can buy, and by the most skilled mechanics, with the long experience and personal pride of the builder woven in, they are looked for long and satisfactory careers. With practically no exception (the few cases being mainly organs destroyed by fire) every ODELL ORGAN made in the past 55 years is still in service, proving that they are instruments with staying qualities and that give constant, satisfactory and dependable service under all conditions. If you spend money for permanent Church or home equipment like the ODELL ORGAN, that's the end of the argument. You get a life time of service that will minimize the annoyances which come up constantly.

"Consult the Church that uses one."

J. H. & C. S. Odell & Co.
407-409 West 42nd Street
New York City

Established
1859

ESTABLISHED 1860

**TUBULAR and ELECTRO
PNEUMATIC PIPE ORGANS**

Look us up. Ask people who have used our Organs for years the satisfaction they give—cost of maintenance, etc. When you receive replies, you will realize it will be to your advantage to get in touch with us.

Our book, "From Key to Pipe," containing a partial list of organs we have built, sent on request.

Reuben Midmer & Son

OFFICES: { 375 Fulton St., Brooklyn, N. Y. WORKS:
{ 1129 Chestnut St., Philadelphia, Pa. Merrick, N. Y.

The first cost of a Steere Organ looks greater on paper thru the comparison of specifications.

Investigation will prove, however, that you obtain the greatest value possible in Steere work.

Nothing can be more misleading than the comparison of specifications.

The J. W. Steere & Son Organ Co.
SPRINGFIELD, MASS.

Established 1867

**Weickhardt
Organs**

IT IS CERTAIN that good Organs are built in the East. It is equally certain that just as good Organs are built in the Great Middle West. Moreover, to be more specific, for absolute quality in general, and high-class construction in particular, it can be clearly demonstrated that Weickhardt Organs are more than an even match for any example of workmanship and material in use today as represented in any make of prestige.

The purchase of a Weickhardt Organ insures *Worth*, and that is more valuable intrinsically than any sentiment can ever get out of so-called prestige.

The thing that should decide any purchaser is how the article meets its *Purpose*, what sort of *Results* does it offer, and are the results gratifying and convincing.

Materials, Workmanship and Principles determine the merit of Weickhardt Organs, that's why every specimen shows forth to the eye, ear and touch that it meets its purpose completely, inspiring so. The quality of tone needs no bolstering, the action speaks for itself under any test, the result of any careful investigation of all details leaves no room for doubt. Sentiment eliminated, Merit squarely ordered to the front, it is there, the great Weickhardt Organ of the Great Middle West.

PRINTED MATTER UPON APPLICATION

Wangerin-Weickhardt Co.

112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

**Austin
Organs**

¶ The proof of their quality both in tonal and mechanical features is found in the indorsement given by those who are using them. The firm will gladly facilitate investigation and will encourage wide inquiry of Austin Organ users, believing that the commendation and enthusiasm will prove practically unanimous.

¶ Nearly seven hundred Austin organs constantly in use in America and over fifty of them are four-manuals.

Austin Organ Company

171 Woodland Street

Hartford

Conn.

